S·H·A·D·O·W·S OF DARKNESS

Secrets of the Night Fighter

SID CAMPBELL

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by Sid Campbell
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DISCLAIMER

The author of this instructional book is not responsible in any manner for any injury which may occur as a result of reading and/or following the instructions contained herein.

It is essential that before following any of the activities herein described, the reader should first consult his physician.

DEDICATION

This book is dedicated to the many blind martial artists that have chosen to learn to defend themselves whom I have had the privilege to teach. The special talent they possess in their environment of darkness is reflected in the lessons of this book.

Their world was as new to me as mine was to them, and if we both learned more about each other, as well as about the art of self-defense, then I would say we were both the students. This book contains some of the knowledge we had the pleasure of sharing.

Preface

Most individuals who pursue the combative arts as a course of study may at first have a preconceived notion regarding the outcome of their endeavor. It is not uncommon to aspire to become a professional in the fighting science which one chooses to undertake. Regardless of which fighting science is undertaken, when one begins a rigorous training program, he realizes that there is much more to fighting than what at first meets the eye. Whether it is a Western or Eastern style of fighting, the resulting skills will be proportional to the understanding and execution of the diverse elements that make up that particular fighting art. Within the pugilistic arts are many smaller arts that together encompass a broad spectrum of situations and applications. One must master these individual tactics before a broad understanding of combat can be achieved.

The purpose of this book is to shed light on one of these specialized combat arts, the art of night fighting. This little-known or understood aspect of combat is usually assumed to be identical to the physical effort required if one had full vision and could thoroughly read the intentions of his opponent, assailant, or adversary. However, as the reader will soon discover, fighting in the dark is an entirely different thing. One discovers that standard techniques and methodology do not necessarily work in dark surroundings, and the element of "surprise" attack gains immeasurable importance.

Shadows of Darkness: Secrets of the Night Fighter was specifically written for the serious individual who studies the

pugilistic arts, whether it be for sport, self-defense, professional or combative occupational purposes, or simply as art for art's sake. Many valuable lessons are presented herein for the novice as well as the skilled fighter, in the pursuit of excellence in their art. If these techniques and methods are perfected, the night fighter will experience little fear or inadequacy when dealing with an adversary in dark surroundings.

Regardless of one's individual style of fighting, modifications will be necessary to master the technique of night fighting. It is not the intention of myself, as author, to change one's style, but rather to make the reader aware of a unique set of circumstances requiring unique treatment.

Introduction

When first beginning work on this book, it was my initial intention to entitle it *"Awareness: The Night Fighter's Guide."* But once layout had begun, I realized that in order to convey the knowledge in its entirety, more than the subject of awareness had to be discussed. Thus, this book is based on an accumulation of hundreds of training sessions conducted in complete darkness or with the use of blindfolds by one or more participants, including myself.

One's ability to feel and respond to an attack, such as a grab, sweep, punch, kick, trip, or other aggressive behavior, requires a keen use of the senses other than sight. This book discusses the ability of the night fighter to move in a specified manner in order to determine an animate from an inanimate object, to be forewarned of an adversary's intentions, and to react in the appropriate manner to multiple punching or striking attacks. The night fighter will learn how to observe objects so they may be used at a later time for defensive purposes. Using objects as part of one's strategy, as well as perceiving and utilizing the aggressor's physical anatomy after initial contact, are other strategies to be discussed. By becoming aware of these necessary tactics, the serious martial artist learns to deal with an adversary in the complete dark.

WHY IS NIGHT FIGHTING IMPORTANT?

Of the many people worldwide that have undertaken the study of martial arts, regardless of differing styles or origins,

most eventually reach a plateau of confidence and physical skill where they assume they've learned it all. Undoubtedly, many have gained great insights into their ability to adequately defend themselves in a vast majority of controlled environments. For others, the constant search for additional learning of the combative sciences is a never-ending journey.

However, within the vast field of self-defense that is taught at martial art schools, conveyed through books, presented as instructional series on television, etc., very little has been presented on defending oneself in the darkened environment. Many assume that methodologies that are ordinarily taught will be effective regardless of the environment or situation. The combative arts require that the practitioner be thoroughly knowledgeable of the entire system to be truly effective in self-defense. Unfortunately, many individuals forget that the combative arts reach much deeper than the ability to rely upon vision to determine the proper course of action taken against an adversary. Additionally, when one loses his vision, he ultimately loses other physical and mental functions that mysteriously rely upon that sense. For the sightless, instant reappraisals of their technical skills are brought on by the lack of vision.

Since it is as often dark as it is light in most parts of the world and since most combative encounters occur in the night, serious martial artists will find this book to be a welcome addition to their knowledge.

Figure 1. The night fighter's advantages. The night fighter that has mastered the essential components of night fighting will possess many advantages that the unskilled combatant does not have. It is important that the night fighter understand these components and their special relationship with each other.

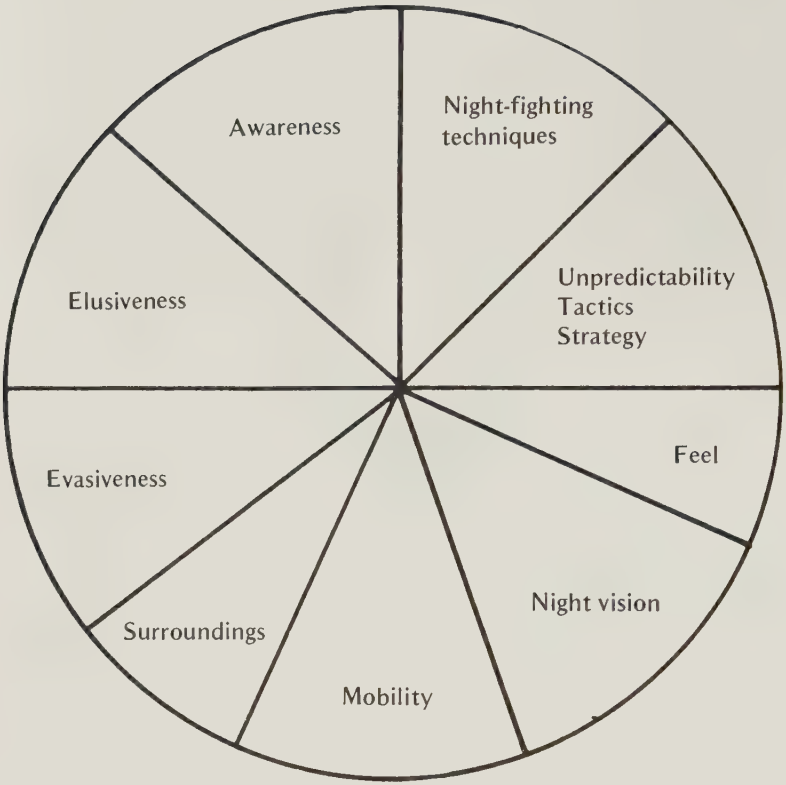


Figure 2. Vital night-fighting components. Each of the vital components shown in the graph is a complete science in its own right. The circle illustrates the proportions that apply to the whole art of night fighting. The specific fighting encounter may also affect the proportions of the vital components.

1. Suggested Learning Techniques

These training exercises are placed in a specific order, as the learning should be progressive to ensure safety and expertise. One should start at the first chapter, read it, understand it, and then practice it. Do not jump ahead in the practice sequences.

Many of the exercises presented here can be practiced with a partner of similar or equal skill, and in many cases, will be more fruitful than if practiced individually. One reason for this is that many individuals who experience a temporary loss of sight have a tendency to become disoriented or freaked out. Another reason is that a partner is practically necessary to execute many of the techniques included herein.

Each method has underlying reasons as to why it is used. Rather than holding on to conventional concepts used in the "visual response" styles of hand-to-hand fighting, one should strive to give as much thought to the logic and reasoning behind the use of these techniques. The reader should be cautioned to exercise safety. Never intentionally attempt these exercises in a fighting capacity until a thorough knowledge of the concepts and the methodology behind them is understood and until one "truly" feels comfortable in the ability to perform these techniques.

Familiarize yourself with the overall purpose of the book by scanning it from page to page, and note the following instructions:

1. Understand the terms, objectives, methods, and tech-

niques unique to each chapter. Understand the purposes and applications as depicted in the illustrations.

2. Select a partner of comparable skill that can assist in supervising you, and vice versa, in practicing the exercises contained herein.

3. Now you are ready to begin practicing the night-fighting exercises. The pace, for the most part, will depend on how quickly one adapts to the darkened environment and the training, as well as the pace at which your partner grasps the material.

4. Start at the first chapter of the book and cover the material and illustrations verbally before performing the exercises.

5. At first, practice each exercise slowly and deliberately. When both you and your partner are familiar with an entire routine, you should then speed up the rate at which the techniques are performed.

6. After sufficient skill has developed, one may wish to practice the training routines with the opposite hand, foot, or opposite side of the body as further challenge. (Each of the techniques presented in this book are only presented from one side.)

7. When practicing the exercises that follow, one should enact them with as much realism as possible to ensure that maximum practical application is gleaned from the material.

8. The practitioner should review the purpose and ultimate objectives of the chapter after it has initially been studied. If any of the objectives were bypassed or not completely understood by the participants, those areas should be practiced again.

9. Free-form or free-style applications of the techniques can be attempted at this point. By using variations of punching, striking, blocking, and grabbing, etc., it is possible to achieve greater realism. Try to be creative and acquaint yourself with *all* possibilities that may be encountered in night fighting.

2. Awareness

The term "awareness" is often used to describe one's ability to cognize a situation that is not obvious. Often, "alertness" is used to describe the same quality. For the purposes of this book it is necessary to distinguish between these two similar terms. Awareness is defined as the mental attribute of cognizing and alertness is used to describe the physical aspect.

In explaining a mental function, such as knowing or being aware of a specific bit of information, awareness will be used, whereas if a specific physical skill or technique is emphasized, alertness will be used.

A case in point would be that of knowing that something or someone is within your presence in a completely darkened environment. Mental (awareness) functions must first be considered before (physical) alertness functions can begin to be initiated.

Since both mental functions and physical functions are equally important when developing the necessary skills of night fighting, it is necessary to make this distinction so the reader can gain a comprehensive understanding of the explanations presented in this book.

This section deals primarily with exercises that pertain to awareness. A majority of the training routines require the night-fighting practitioner to sharpen and develop his mental awareness to a high degree before he becomes successful in implementation, or alertness. The physical quality of alertness will emerge once one is thoroughly familiar with the technique, and the motion or maneuver becomes a condi-

tioned reflex. This course of study is not limited in time or duration, and practitioners should proceed in their training at their own pace.

MENTAL IMAGING

Mental imaging is a little-known and complex human function currently being researched by parapsychologists. It will not be the purpose of this book to attempt to interpret or explain this function, but rather to discuss the positive effects it can offer to the night fighter.

Mental imaging is an idea or intuition as to the configuration, location, and/or intentions of the adversary that takes place without actually seeing or knowing this information. This "mind's eye" is a valuable ability for the night fighter to possess. Mental imaging can be developed through the technique of "touch-feel" identification of the adversary. By studying and practicing this technique, the reader will begin to develop the mental-imaging ability.

Practicing with a partner who plays the opponent will enable the night fighter to identify the positioning of the anatomical parts of his body, which is the beginning of developing the mental-imaging ability. The strongest evidence of the mental-imaging process takes place when actual contact is made with the partner or opponent.

The reader should always strive to mentally identify the exact part of the opponent's anatomy when contact is made.

References to mental imaging in this book will refer to the actual "touch-feel" contact point at the time that the technique is initiated by either of the combatants.

OBJECTIVITY DRILL

The following exercise, called the objectivity drill, is used to assist the practitioner in successfully locating objects while relying strictly upon the ability of mental awareness. The night fighter should first select an object, item, or location while in a lighted environment. Then, after darkening that environment, he should proceed from a given point and

retrieve or locate through touch or reference the item or object. One should not prearrange markers or reference points, but should instead rely upon gauging the distance through mental sight imaging and proceed at a comfortable pace.

In this exercise, the practitioner can tape a locator marker on the floor at an unspecified distance, and attempt to traverse the path and locate the marker on the first attempt. In a house or an enclosed perimeter, objects such as furniture can be positioned as barriers between oneself and the object being located. This form of training will help one evaluate the length or distance of one's step, determining distances through mental imaging and awareness of the surface and texture of the environment. A more advanced method of this exercise is to proceed to an object, retrieve it, and return to the point of origin.

One should remember that this exercise is used as one of the first drills in acquiring awareness. It should evolve to a point where the practitioner can proceed to any point or traverse a specific distance, with speed and precision and without unexpected contact with objects that may be placed in the way.

ANATOMICAL DESCRIPTIONS

This exercise is designed to enhance the practitioner's ability to instantly recognize, by feel, the anatomical identity of a partner or that of a potential adversary.

In the interest of developing greater awareness, this exercise should be performed on a "one-touch" basis, rather than touching one part of the anatomy and then continuing to feel the surroundings to determine the identity of the object. Many of the techniques applied in night-fighting combat require instantaneous awareness such as this. It is essential that this exercise be practiced until every part of the partner's anatomy can be identified at initial contact.

One partner should wear a blindfold while the other supervises the exercise. The supervising partner should make every attempt to confuse and baffle the other. By changing stances,

turning as the touch-test occurs, and raising or lowering the elevation of the blindfolded partner, the supervising partner can force the blindfolded partner to seriously think about what part of the human body with which he or she has made contact. As difficult as this exercise may at first seem, with practice, the participants will begin to sense, or "mental-image," the adversary's intentions and reactions. The blindfolded partner should verbally announce that part of the anatomy that he or she has touched as quickly as possible.

Variations that lead up to the one-touch technique may be helpful when practicing this exercise. For example, permitting the blindfolded partner to make an additional touch, but only for one second. Other variations can require the blindfolded partner to use parts of the anatomy other than the hands to touch-feel the supervisor's anatomy. All of these variations should be used until both partners are completely aware of the anatomical parts and can verbally identify them in an instant.

OBSTACLE COURSE

This awareness exercise can be practiced with many variations, which the reader should strive to create. In preparation for this exercise, the supervising partner should arrange a multitude of obstacles, such as chairs, tables, or other inanimate objects, in certain positions in an enclosed surrounding, and then permit the active partner a glimpse of the arrangement. The active partner then attempts to walk through the prescribed path without knocking down or touching the objects. One's level of skill can be elevated by making the obstacle course more difficult, allowing less time to perceive the objects, or changing one or more of the objects after the blindfold is put into place. Also, the speed at which the course is run can be increased. One should not proceed to the next exercise until the previous exercises can be performed with maximum skill.

NOCTURNAL PASSAGE DRILL

The nocturnal passage drill is similar to the previous exer-

cise, but focuses on obstacles located at different planes or dimensions, such as on the ground, ceiling, or roof, or suspended from various heights.

This exercise stresses the importance of going through passage ways and entrances, as well as maneuvering under or over objects. In preparation, an environment with as many accesses as possible is required—including doors, windows, or other entrance ways.

The supervising partner selects a course through doorways, hallways, etc., or constructs temporary passages with string or tape, without the active partner having prior knowledge as to their location. The active partner is permitted a glimpse of the entire course that has been arranged (the time when this occurs can vary), and then begins from the starting position and proceeds through the course, passing through the entrance ways without touching the vertical uprights or tops of the passages. A unique variation to this theme is to use string or tape to vary the heights of the entrances. This training exercise can be combined with other obstacles suggested in the last exercise to increase its difficulty. Varying elements such as the time of viewing the obstacle course, the speed of accomplishing it, and the consistency and quietness of the movements of the active partner, can sharpen one's ability.

As always, this exercise should be practiced until both partners perform flawlessly.

ELEVATED DRILL

The elevated stepping drill is designed to make the night fighter aware of distinctions among heights that are taken for granted when one has use of his sight. This exercise makes use of stairs of varying heights and distances, and increases one's ability to ascend and descend them in the dark. Although most people assume that traversing a set of stairs is a natural and conditioned function performed quite easily, when one has sustained a loss of sight or tampered with the size and height of the stairs, these functions must be reassessed, and indeed do not come naturally. Much thought

must be given to every function of the mental-physical relationship that makes this operation possible.

The first phase of this exercise begins with the active partner putting on the blindfold and then facing a set of unobstructed stairs. It is recommended that the staircase have at least twenty stairs. This exercise is restricted to the use of the feet only. Using the hands for touching, holding, or supporting the body's weight is prohibited. The active partner should maintain awareness as to his position on the stairs at all times, how far he is from the top or bottom. The first test the active partner should attempt is to ascend the stairs as fast as possible, without the use of the hands.

The next phase consists of climbing two steps at a time. Each attempt should be timed until both participants can no longer improve their ascending and descending time. Extreme caution must be exercised as this activity can be quite dangerous.

Variations of the stair-climbing theme can also be implemented. The supervising partner can order the active partner to stop at a given time and request a report as to which step he or she is on, or how high he or she is from the ground, or other such tests requiring further awareness. The third phase of this exercise is an extension of the previous exercises. It requires that the active partner extend the range and stride of his step to three steps at a time, which requires considerable practice.

THE MAZE

Since night-fighting awareness encompasses so many different and unique qualities that must be used in combination, this exercise will enhance one's ability to recognize that the total night-fighting art is a sum of the parts of these various qualities. In preparing for the maze awareness exercise, it is necessary to have chalk or tape and access to an open and large space that is free of obstacles. The supervising partner draws or tapes a large maze configuration, with many turns and openings and clearly marked travel routes. The active partner is permitted to preview this maze for a limited time

before the blindfold is put into place. The active partner enters the maze at a given opening, and then proceeds through the entire configuration without crossing or stepping over any of the designated lines. The initial practice sessions can be rather simple, but as each of the participating partners gains proficiency, you can progress to more sophisticatedly designed mazes.

BALANCE BEAM DRILL

This exercise helps the participants gain the necessary proficiency in balance required to accompany other aspects of night fighting. In preparation, a balance beam of predetermined width and length should be constructed from lumber. The beginning drills should be practiced with wide widths of lumber. The height should be such that the blindfolded participant can readily step off the beam onto the ground with little difficulty. Later, this exercise can be performed with a narrower balance beam.

AIRBORNE LEAPING DRILL

The exercise can be set up in many ways, but the simplest is to obtain four to five standard household chairs and position them at different points and/or lengths from each other. The blindfolded partner then attempts to jump from one to the other, landing firmly without losing his balance or falling from the chair. In the interest of safety, the chairs initially should be spaced closely. The active partner should be consulted as to the prescribed distance the chairs are placed, since he or she will know his own limitations. The supervising partner should always stand by to assist in the event that the active participant falls short or overextends beyond the landing area. Once both partners have gained the initial skills of this training, it is then possible to employ more difficult variations to this theme, but the process should not be rushed.

SMALL-BASE STEPPING DRILL

The small-base stepping drill is very similar to the previous drill; the main difference, however, is in the size of the surface area that the active participant is permitted to step on during the training. Areas of this smaller supporting surface may vary from three to four inches to seven to eight inches in diameter, depending on what type of material is used and what is agreed upon by both participants. For example, the materials used by the author in this drill were six posts about six inches each in diameter and five feet in length. The posts were buried about three feet into the ground at varying distances from each other, yet positioned so that each was within normal stepping distance for the average person. This ensures that the stepping lengths be manageable but never exactly the same. Thus, the active partner must be constantly aware of the exact positioning of each post, and, since the posts are smaller in diameter than chairs, it requires that the participant develop greater awareness for precise stepping maneuvers.

Once the posts are suitably positioned in the ground, each partner takes a turn at stepping up on one post and walking through the entire course, stepping from one post to the next. If a more complicated course is desired, additional posts can be buried in a continuous line. Many variations can be introduced—walking backwards through the course, stepping only on every other post, or every third post. Elements such as speed, timing, and balance can be varied to make the exercise more challenging.

HURDLE DRILL

The hurdle drill may appear to be a simple form of training exercise. However, this drill requires that the participant use mental imaging to its fullest potential. One of the most difficult feats to perform while blindfolded is to determine heights while jumping over horizontally positioned hurdles. It requires a careful evaluation of the amount of energy required for each hurdle, which can be positioned at varying heights.

In setting up this drill, string, rope, or other flexible material should be tied between two stanchions at varying heights. It is recommended that one height be used consistently until a real feel for the necessary physical requirements and mental imaging has been developed. Not until then should the participants proceed to hurdles of varying heights. It is recommended that the height variations remain between one foot to about thirty inches. However, as one becomes competent at these heights, raising the level to heights in excess of three feet would be fine.

One interesting and effective hurdle drill is to position a variety of hurdles at different heights and distances from one another, allowing the active participant only a limited time to study the course. When the blindfold is in place, the active partner should attempt to jump the hurdles in a minimum amount of time without touching them. This may seem simple, but one must constantly be aware of spacial distancing, stepping or stride differentiations, and variations in height. This drill is an accumulation of the skills of many of the previous exercises.

DEPTH JUMPS

The depth jump exercises have in part been discussed in earlier sections, but there are additional aspects that will be covered here. This exercise requires that the participants use structures or objects having a height in excess of eight feet dropping distance.

High points from the cliffs over sandy beaches have been used successfully by the author. The sand makes an excellent landing pad to break the impact. However, any lofty point that has a clear landing area can be used. The primary purpose of this practice is to develop accuracy in perceiving drop time and to develop proper landing techniques to ensure good balance at the time of impact. Also, overcoming the fear of jumping, dropping, or falling from a higher point is gained.

Obviously, many variations to this method can be introduced, and participants should strive to develop these skills before proceeding to the next set of exercises.

LONG-RANGE TRAVERSE DRILL

The primary objective of this training is to enable the night fighter to combine all of the awareness skills into one overall art and to prepare him for more advanced phases that follow. Long range is defined here as any distance in excess of one hundred yards. The locations that can be used for this drill are numerous—areas such as parks, fields, meadows, or paths through the woods. Any location that has a variety of unique obstacles, such as trees, overhangs, permanent structures, or structures that can be repositioned for the purpose of creating an obstacle course, would work quite well.

First, the partners should walk through the designated course and mutually decide upon the path of travel, obstacles that are to be encountered, rate of speed in which the course should be traveled, and generally acquaint themselves with the particulars of the environment. Then, one participant should put the blindfold in place and attempt to cover the entire course in the shortest period of time.

THE TWENTY-FOUR-HOUR BLINDFOLD EXERCISE

The purpose of the twenty-four-hour blindfold exercise is to give the night fighter a realistic feel for utilizing senses other than that of vision in as many ways as possible, and to help him to understand the obstacles that the blind individual or night fighter constantly experiences.

One should plan one's time so that a complete twenty-four-hour period can be allocated to the exercise. Many of the technical and strategical ploys presented in this book are based upon the realistic understanding of concepts which can only be experienced with this exercise. All activities performed during this period should be conducted in the way that one would normally behave.

3. Evasive Night Fighting

This chapter is intended to convey as many evasive tactics as possible to the night-fighting practitioner without duplicating other topics covered in the book. However, it should be mentioned that in many instances, the topics will overlap in content due to the fact that many of the methods and strategies employed in night fighting are a combination of elements.

The terms "evasiveness" and "elusiveness," although similar by definition, are distinguished here. Evasiveness refers to techniques avoiding physical contact with an adversary; whereas elusiveness is defined as a skillfully plotted style of dealing with the adversary in the dark. The exercises and graphs in this chapter should be thoroughly understood before being implemented against a "live" adversary, even when they are used in practice sessions. Some of the exercises may seem fundamental in concept, but it is recommended that the reader not overlook them due to their simplicity, but practice them with as much enthusiasm as the more difficult exercises. Again, these exercises should be learned and practiced in the order in which they are presented to ensure that the accumulated knowledge will be applicable in future situations.

There are four distinct areas, two physical and two mental, that pertain to the evasive aspects of night fighting. A fifth element, known as elusive ploys, will be discussed in a later chapter. In many night-fighting confrontations, the elusive

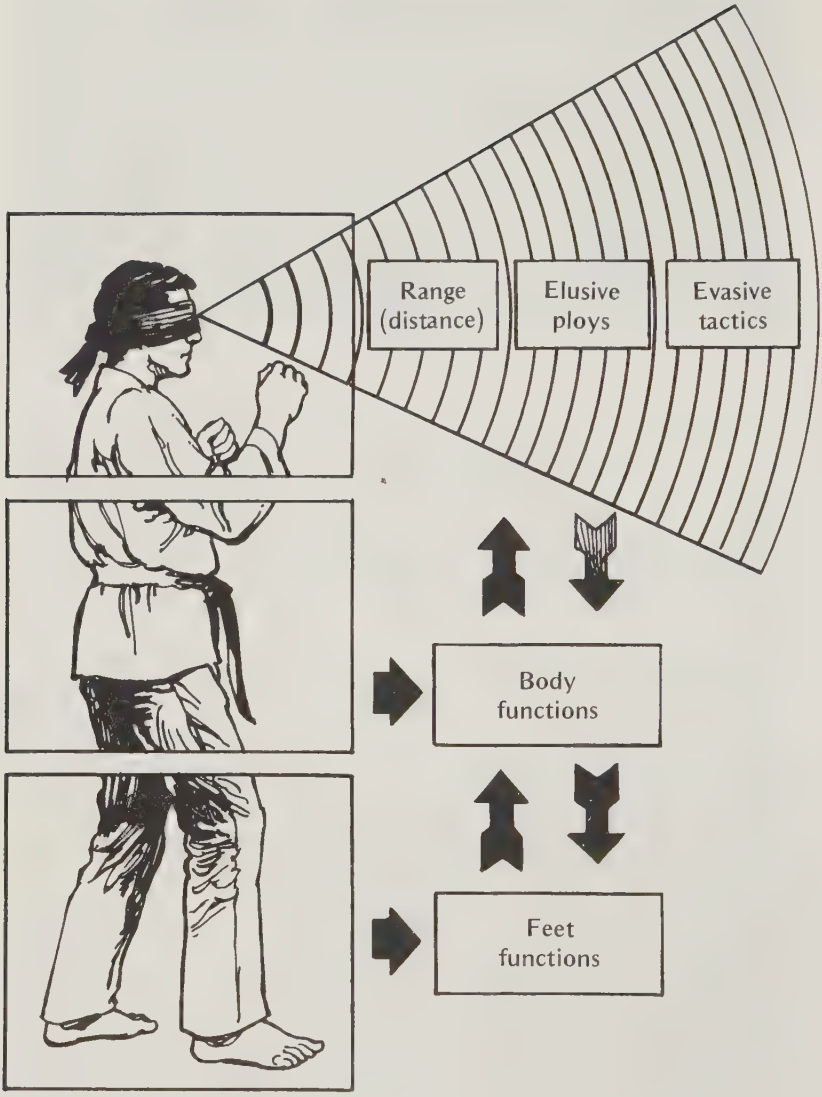


Figure 3. Evasive night-fighting (mental/physical) functions. Each aspect illustrated above contains many different qualities that must be understood, in addition to their relationship to other mental or physical functions, before one can become proficient in defensive and counter-offensive evasive hand-to-hand night fighting.

ploys dictate the necessary method of evasive tactics. For that reason, there will always be a significant interrelatedness.

The four functions covered in this section are categorized under *ranges* (distance), *evasive tactics* (directional movement), *mobility* (feet functions), and *maneuverability* (body functions).

RANGES

There are three distinct ranges in night fighting that dictate the type of evasive action taken during combat. Since hearing and feeling are, in most cases, the determining factors as to the whereabouts of an adversary, these will be the bases upon which the night fighter determines the range between himself and the adversary.

LONG RANGE

Long range refers to an area that extends beyond kicking range of the adversary. Generally, this distance is greater than six feet and may be as far as twenty feet away. From a purely evasive point of view, long range is the preferable range, as it gives the night fighter ample time to plan his attack. Since hearing is essential in determining the adversary's location, a keen sense of judgment for sounds is necessary.

Long range is considered distances between six and twenty feet. At this range the night fighter must be able to sense an adversary's presence through the ability to hear his or her breathing or physical movement.

Mid range is considered distances between four and six feet. At this range, the night fighter's alertness must be extremely acute.

MID-RANGE

Mid-range is any distance that falls within kicking range, but is not quite within reach of a punch or extended reach. Generally, this distance will be within four to six feet. There are many advantages to this range, if the night-fighting artist is acutely aware of the adversary's presence and his precise distance is known. From a defensive point of view, the skilled night fighter can control the distance factor by moving away from the adversary and repositioning himself in the long-range area. Or from an offensive point of view, he may move in closer and implement tactics that apply to this range.

It should be noted that the closer the range, the more skilled the artist must be. Instinctive and conditioned reflex motions must be at their best if one is to succeed at mid- or close-range encounters. At mid-range to the adversary, the night fighter must become acutely aware that kicking will usually be the attack against the opponent, and the arm and hand position should be lowered sufficiently so that swift defensive evasive tactics can be initiated.

Close range is considered distances between six and forty inches.

CLOSE RANGE

Close range includes any distance where punching, grabbing, striking, slapping, kneeing, stomping, blocking, grappling, or short-range kicking techniques could be implemented. This range is generally between six and forty inches. At this distance, the majority of night-fighting strategies will occur. Since hearing is not the important element at this range, the night fighter must rely upon touch, reaction techniques, and other close-range awareness strategies. Many of the methods presented in the following chapters will deal with close-range encounters and their applications against the adversary.

EVASIVE TACTICS

It is important that the night-fighting practitioner be aware of the following eight distinct options of evasive tactics. Many novices quickly respond in an evasive manner to an attack by moving into and encountering the opposition, and

hurriedly retreating to avoid further conflict. Others simply step back and move away from the aggressor, while still others simply side-step the attack. In essence, these three options are only a few of the directional evasive movements that the skilled night fighter has at his or her disposal. If the night fighter is capable of performing all eight of the directional movements, his ability to successfully evade the most skillful of fighters will be greatly improved. One must be aware of all the directional movements that are available when it is necessary, and not limit motion to two or three directions. The modes of mobility (feet functions) presented in this chapter are directly related to directional movements. The night fighter should strive to develop every possible combination and method of footwork. The practitioner should not omit any of the possibilities presented, as each has a prominent and well-deserved position in the art of night fighting.

FORWARD DIRECTION

The forward direction is more closely related to offensive ploys than the evasive tactics of night fighting. However, there are times when moving forward can be evasive and can utterly confuse and baffle the keen aggressor. Many adversaries will assume that their senses are deceiving them, and this will further add to the confusion. Almost all of the types of footwork can be used for this direction of movement.

BACKWARD DIRECTION

The backward directional path of travel is the most common method employed with evasive night fighting. Its purpose is obvious and very little elaboration on this method will be covered in this section. However, each type of mobility (feet functions) covered in this chapter should be practiced blindfolded until the body has acquired an innate feel for it.

DIAGONAL DIRECTION

The diagonal direction is performed at a forty-five degree angle to either the left or right of the adversary. This direc-

The forward direction evasive tactic refers to a direct path between you and your adversary for the purpose of evasion.

The backward direction evasive tactic refers to repositioning the night fighter farther from the adversary while maintaining direct alignment between the two opponents. This is the most common evasive method.

tion of travel can be further divided into either forward or backward in reference to the center. This creates four distinct ways of evading an oncoming aggressive assault. Many novice fighters relate primarily to forward and backward motion and can become thoroughly confused if the opponent maneuvers in a way that is unexpected (for example, diagonally).

VERTICAL DIRECTION

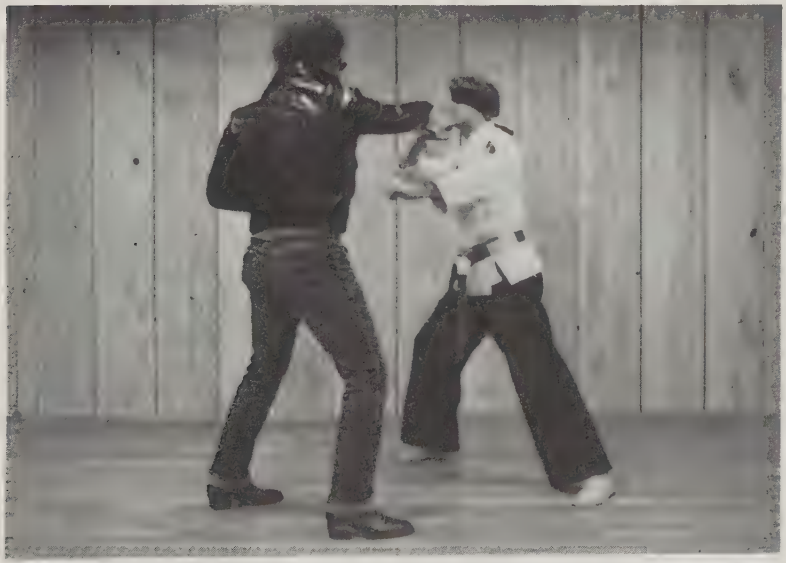
The vertical direction in evasive tactics can be used in conjunction with other directional methods presented in this section. In addition, when combined with other methods, it can be readily applied with the mobility (feet function) and maneuverability (body function) methods covered in this chapter.

Essentially, the vertical direction is defined as raising or lowering the body height as much as necessary to evade an oncoming attack. This method is often referred to as "ducking" an attack, and in many cases only the skilled fighter will use this method to avoid an oncoming assault. From a strategical point of view, vertical movement can be used quite effectively to evade feeling movements of the adversary—these may include reaching, striking, punching, blocking, swinging, and kicking maneuvers. This maneuver can totally confuse the close-range or mid-range adversary who is certain his opponent is near but cannot find him. This technique should be practiced until it is smooth and flowing, and can be combined with other evasive tactics. To many skilled night-fighting artists, this is a favorite method of confusing and eluding the adversary.

HORIZONTAL DIRECTION

This method of movement is often referred to as "side-stepping," and refers to both the left and right sides. Since it is combined easily with other methods covered in this section, many unique "bobbing and weaving" evasive tactics will emerge from this training. When the horizontal-direction evasive tactics are used, the adversary can be confused as to one's whereabouts when, in fact, his opponent may be only inches away. Strive to make the side-stepping maneuvers an

The diagonal direction evasive tactic repositions the night fighter at a forty-five degree angle, either to the front or back, left or right, of the adversary's original position.



The vertical direction evasive tactic denotes any vertical up or down movement. This type of directional tactic is often referred to as "ducking" and is often utilized in close- and mid-range night-fighting encounters.

intricate part of night fighting for the close- and mid-range areas.

UNDER DIRECTION

The under-direction evasive tactic is an aspect of the vertical direction covered previously. This direction is defined as "from the higher to the lower" elevation, and is used in many instances to evade high-level punching, striking, feeling, and kicking. This method is referred to as "dropping" under an attack, and when used in this way, future maneuvers are implemented while the night fighter is positioned in this lower elevated stance. This is the primary distinction between the under-direction evasive method and the downward portion of the vertical-direction method. From the under-direction method, many surprising counterattacks can be implemented to confuse and catch the adversary off guard. One should remember that dropping distance is determined by the amount of bend in the knees. It is suggested that each supporting leg be lowered at different angles so that maximum upward spring can be achieved without incurring "flat" or nontension areas in both legs at once.

OVER DIRECTION

The over-direction evasive tactic is usually considered to be a refined aspect of the mobility (feet functions) or an innate part of the vertical (directional) method of maneuvering. Regardless of which category one wishes to place this unique method, it is very effective for clearing or jumping above low-level sweeping and attempted tripping maneuvers at the mid- and close ranges. In the event the adversary is in a lower-elevated position, the over-direction tactic can be employed to jump above his position while evading his fighting strategy. This usually forces the aggressor to reverse his direction, and in turn gives the defender ample time to implement a counterattack.

AROUND DIRECTION

The around-direction evasive tactic is essentially a combination of several of the directional tactics already discussed.

The under direction evasive tactic utilizes the downward path of the vertical evasive tactic. This method is employed primarily to avoid close- and mid-range assaults by dropping under the adversary.

The around direction evasive tactic is usually circular. However, it can be used with linear, diagonal, or a combination of circular motions to reposition the night fighter to the opposite side of the adversary.

To many novice night-fighting practitioners, the around-directional method of evading an adversary is generally considered circular in method. However, it should be emphasized that the path of travel, when avoiding or evading an adversary, can be linear, diagonal, or circular, and, in many cases, may be a combination of the above. The end result is that the night fighter will choose a path of travel that will reposition him in relation to the adversary. This method should be used as much as possible in conjunction with other methods, so as to keep the adversary constantly confused as to one's whereabouts.

MOBILITY

The truly skilled night fighter should be aware of all types of foot maneuvers, while also being able to utilize the proper footwork at the proper time. Essentially, there are ten distinct types of footwork used in night fighting, and from these ten it is possible to create innumerable combinations that can be used offensively or defensively. This section will discuss each of these ten methods. In addition, these mobility techniques can be combined with each other and with the evasive (directional) methods, as well as used in conjunction with the three ranges and applied with the eight different types of maneuverability (body functions) presented later.

TURNING

Turning is defined as pivoting on one or both feet for the purpose of repositioning the body. This pivoting can be performed on the ball or the heel of either foot. They can be turned independently or in unison, depending upon the degree of turn intended. Turning is used for repositioning the body without extra steps or other physical efforts. This method is quite simple and can be performed quietly and effortlessly. It can also be used quite effectively in confined quarters. Turning will always be a coordinated effort of both feet working together, and should not be confused with the spinning types of mobility that are implemented with the left or right foot only.

Turning is a mobility method used primarily for changing the body's direction while remaining in the same location. This type of maneuver can be performed from every stance.

The heel of one foot and the ball of the other foot are both pivoted in the same direction at the same time. Usually the surface of the foot not directly involved with the pivot maneuver is lifted an inch or so to permit a smooth pivot. After the intended direction is assumed, the entire surface of each foot is positioned firmly on the ground.

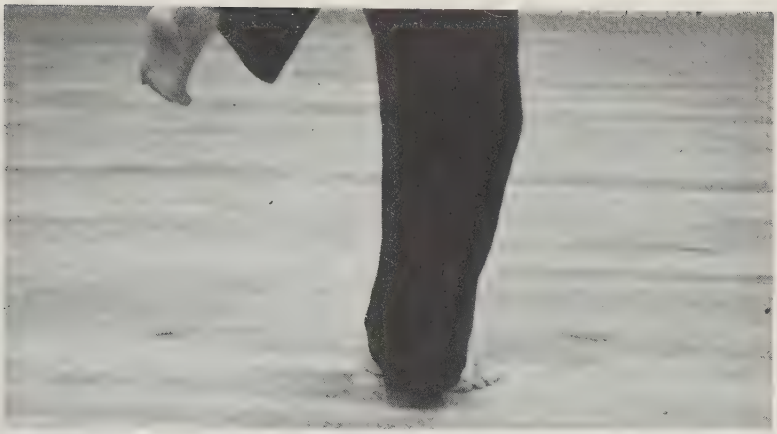
SPINNING

Spinning is a method of maneuvering circularly, involving the use of one or the other foot. This method is accomplished by pivoting on either the ball or heel of one foot, while at the same time using arm or body motion to turn and maintain the spinning momentum. The degree of turn is dependent upon several factors that must be coordinated if the intended amount of spin is to be achieved. If the spin is to be performed with the ball of the foot, the heel is raised until it clears the floor surface and the arm or body momentum is initiated in the direction of travel. As the intended direction is approached, the heel is quickly lowered to the floor and used as a brake to stop the motion.

The faster the spin, the more advance "brake" time will be required, if the intended stop is to take place. This method of mobility takes considerable practice. Using a variety of floor or ground surfaces is important if the technique is to be used effectively. As well as being an excellent tool for evasive ploys, the spinning mobility method works extremely well for 360-degree perimeter blocking and defensive maneuvers, as well as kicking techniques. When used in offensive kicking maneuvers, the spin will assist in generating additional power to the impact of the kick. When applied to kicks, accuracy is determined by knowledge of the amount of spin, timing, and extension of the kicking leg, and speed of the spinning maneuver. All of these elements must be proportionate if accuracy is to be obtained.

SHUFFLES

The shuffle mobility method is a maneuver where both feet move in the same direction, with one foot maintaining contact with the ground as the other is temporarily lifted to create movement. There are many types of shuffling methods, but the execution is essentially the same. One foot pushes in the intended direction of travel, while the other is lifted so that the pushing foot can sustain momentum. As the intended distance of travel is achieved, the lifted foot is then placed back on the ground. The distance obtained is determined by the length of the stride and the force behind the



Spinning is similar to turning, with the exception that it involves the use of only one foot. The body's weight is raised and the foot not involved with the pivot is lifted from the floor. The body and arms then assist in initiating momentum in the intended direction. After the intended direction is achieved, the raised foot is placed back in contact with the ground.

pushing foot. Both elements are interrelated and can be used in varying proportions. Many unique kicking and combination maneuvers can be applied to this method.

JUMPING

Jumping as a mobility function can be easily confused with leaping and hopping mobility methods. However, jumping mobility is defined as the method of achieving the intended direction of travel when it is straight up from the point of origin. The jump is further defined as a technique in which both feet leave the ground surface at the same time. Jumping, when used for evasive purposes, is very effective in avoiding low-level kicking, tripping, sweeping, and feeling maneuvers. From the offensive point of view, many unique kicking techniques can be executed from this position. Jumping should be practiced until maximum height is achieved and one can land lightly and with minimum noise.

LEAPING

Leaping mobility is the technique of jumping with one or both feet, but the intended direction of the land is always

In the jumping mobility method, one's body is propelled to a point of higher elevation while maintaining a completely vertical trajectory. Do not confuse this technique with leaping or hopping maneuvers. In this photo, a ready jumping stance is assumed.

To jump, the knees are bent so that strength and spring can be initiated.

The leaping mobility method is a method of upward propulsion where the intended direction of travel is any direction other than straight up. The knees are bent to permit the legs to push the body upward and outward.

From the leap, the night fighter lands in a ready stance. The landing should be smooth and quiet while maintaining perfect balance.

other than straight up from the point of departure. This method is used effectively when the adversary intentionally and blindly rushes toward the night-fighter's position. It is also an excellent method of maneuvering from points of higher elevation to points of lower elevation, or vice versa. The range at which the night fighter can utilize the leaping method is determined by the degree of bent leg spring, strength of the legs, overall body weight, and whether one or both feet leave the ground. In cases where a running start is used before the leaping technique is employed, the amount of speed generated before the leap will also determine the distance of travel. One should strive to achieve height and distance in these leaping maneuvers and to land as quietly as possible.

HOPPING

Hopping mobility is very similar to leaping, but the difference is in the method of application. Hopping is usually performed at short distances and both feet leave the ground at once. This method is used when one wishes to achieve a higher elevation in a quick and single maneuver. Hopping techniques are used evasively in many mid-range encounters where the night-fighting artist must move upward quickly to avoid low-level sweeping implemented by the opponent.

ROLLING

Rolling mobility is one of the least practiced methods of evading an assault by an aggressor. The feet combined with arm and body motion produce the roll while one is lying down. When one is positioned in this horizontal way, one foot crosses the other leg to generate the roll. After the maneuver is initiated, the other foot is repositioned to take over propelling the body. This footwork is combined with the upper body and arm functions to sustain mobility. This technique is obviously used to move from one position to the other while maintaining a horizontal profile.

RUNNING

Running mobility, while self-explanatory, should be

Rolling is defined as turning and maneuvering from one point to another while on the ground in a horizontal position.

In the roll, one foot pushes the body in the intended direction of travel as the body and arms assist in the maneuver.

As the body rolls over, one foot overlaps the other so that traction can be achieved.

The rub step is used for traversing narrow beams or surfaces that are wet or slippery. The night fighter initiates the rub step by sliding forward with the lead foot. The rear foot is then slid forward until it makes contact with the forward foot.

mentioned. The night fighter should practice running forward, backward, horizontally, diagonally, and circularly. Since the fear of collision in the totally darkened environment is paramount to the night fighter, it is recommended that the running techniques include arm and hand positioning considerations to break an impact that could possibly occur. In addition to the above, it is suggested that the practitioner develop various running strides and practice running quietly.

STEPPING

As with running mobility, stepping is also self-explanatory. The precautions mentioned regarding running should also be applied to stepping. The night fighter should study the different methods of stepping listed below.

The Rub Step. The rub step is used primarily when traversing beams, roofs, or unstable surfaces that are wet or slippery. The center of balance remains directly beneath one at all times. The knees are slightly bent, and the feet maneuver in very short, sliding motions without leaving the surface.

The Tight Step. The tight step is used primarily when one is unsure of the position of the adversary. The knees are bent and the body's height is lowered about twelve inches. The legs are crossed so that the left foot is to the right of the body and the right foot is to the left of the body. Each maneuver is performed by repeating the cross-stepping procedure described above. Each step should be executed slowly and limited to about ten to twelve inches per step. This method is used when it is necessary to quickly turn or pivot on the balls of the feet and respond to an adversary positioned to one's rear.

The Flying Step. The flying step is similar in many ways to the jump or leap, but is used when only minimal elevation is required and when silence is essential. This method is the best way of quickly and quietly ascending a staircase. The body should feel light and the maneuver should be effortless.

The One Step. The one step is used primarily on unstable surfaces where it is not clear whether one's weight can be supported. The posture remains upright but slightly tilted to the rear of the intended direction of travel. The knees should

The tight step is used when the night fighter is not sure of the location of an adversary in a totally dark environment. The knees are bent and the body is lowered about twelve inches, the legs are crossed, and, as each step is performed, the body remains in the lowered position.

The flying step is similar to the jumping or leaping types of foot work. This method can best be described by comparing it to ascending a staircase one step at a time at a very rapid rate. This method is often used to change stances or positions quickly and quietly. Here the night fighter lands quietly from a flying step.

The one step is used on surfaces that might be unstable. Total body weight is never committed at one time. The body posture remains upright or slightly tilted backward. The night fighter places a small portion of his weight onto the unstable surface and then gradually increases the amount of weight until his complete weight is on the lead foot.

be bent. When applying the one-step mobility technique, the weight of one leg should be placed softly on the unstable surface. No more than fifty percent of the body weight should ever be placed until the surface stability can be determined. After the initial weight has been placed on the surface, one should gradually shift forward the leaning body weight until the full weight is on the surface.

The Big Step. The big step is used primarily for scaling walls or other vertical surfaces. This method requires the use of a rope or strong cord. The rope should be fixed to a stable high-level point before climbing begins. As one pulls oneself up the rope, the feet walk up the surface in long strides.

The Little Step. The little step refers to the way people ordinarily walk. It should be practiced in all directions until one can walk quietly and assuredly.

SLIDING

Sliding, where both feet remain on the ground, can be performed at various strides. It should be practiced on different surfaces until maximum performance is achieved.

The little step is commonly known as the normal step. This should be practiced until it can be performed confidently in all directions and as quietly as possible.

Fifty percent of the body's weight is temporarily placed on both feet before the stepping procedure is repeated.

Sliding is similar to the rub step except that it is performed with larger strides and in different directions. Here the night fighter places most of his body weight on the rear foot as he attempts to slide backward.

Then the front foot is slid backward until another ready stance is assumed.

MANEUVERABILITY

For the purposes of this text, maneuverability (body functions) is defined as the physical activities performed by the lower trunk, upper body, arms, and, in many cases, the neck and head. However, since many of the maneuverability activities originate from the upper torso and the arms, the neck and head area is considered an extension of these. Thus, the prime region of the body emphasized in maneuverability will be the upper torso. Maneuverability functions, such as leaning, turning, pulling, pushing, and twisting, are often given little thought. However, in the darkened environment, reevaluations of these physical functions will constantly emerge. It is therefore necesary to look more closely at them. Each element of maneuverability is broken down and the night fighter should study them carefully until they are second nature.

LEANING

Leaning originates at the lower trunk region of the body and causes the upper body to move in one direction for an intended distance. For a movement to be considered leaning maneuverability, it must originate from a central point of balance and travel in one line horizontally, in any direction within a 360-degree circumference, without changing directions until the motion has come to rest. From an evasive point of view, this body function can be useful at close and mid-range distances against attacks to the upper portion of the body.

At extremely close range, where grabbing or touching can be initiated by the adversary, leaning combined with other close-range tactics can be very helpful in throwing or causing the adversary to lose his balance. Anytime that physical contact is made with the adversary, the night fighter should try to use mental imaging to determine the adversary's location and body position before initiating the necessary leaning body function. Since we are discussing evasive tactics, leaning should be used in a manner that creates the path of least resistance. The speed of this maneuver will be dictated by

Leaning can be performed from most of the standard stances. As the opponent executes a mid-range kick, the night fighter leans to the side to avoid contact with the kicking foot.

Turning can be performed from many of the standard fighting stances. As the night fighter is grabbed from the rear, he quickly turns and throws the adversary to the side.

the speed in which the aggressor implements an assault.

If the night fighter is unexpectedly grabbed from behind, leaning forward quickly and abruptly will often cause the adversary to be thrown over one's shoulders. This not only restrains him, but also gives you his location so that an appropriate counterattack can be initiated. Leaning can be used effectively in forcing the adversary to commit himself to an attack that may cause him to lose his balance. At the same time the night fighter can regain his upright position and swiftly counterattack the ill-balanced adversary.

TURNING

Turning is when the lower trunk and upper body rotate in a clockwise or counterclockwise direction to an intended degree. This type of maneuver will, in some cases, involve the rotating motion of the knees, but the majority of the movement originates in the trunk and spinal area of the body. At close-range distancing, when an adversary grabs or tries to restrain the night-fighting artist, these turning techniques become useful in evading by throwing or forcing the adversary to release his grip and/or lose his balance. These close-range encounters should be executed quickly and explosively to ensure an element of surprise.

SPINNING

Spinning is a combination of leaning and turning maneuvers. Spinning manueverability is multidirectional and can involve sudden changes in direction. Especially in close ranges when the adversary attempts to physically restrain the night fighter, the spinning method can be an effective evasive technique.

DROPPING

Dropping is defined as the method in which leaning, turning, spinning, or shifting is performed as the vertical body progresses to a horizontal position on the floor. So as not to confuse this method with the "vertical" or "under" evasive directional methods, it is worth mentioning that in this case the upper-body functions initiate and control the movement,

Spinning is a combination of the leaning and turning tactics. After the night fighter is grabbed from behind, he leans to one side and then quickly turns in the other direction, throwing the adversary.

rather than the feet or legs. This method of maneuvering is sometimes known as "diving," and is used to avoid being struck by an assault at long-range distances. It is used exclusively at long-range distances when it is audibly evident that the adversary is approaching at a rapid speed, and the night fighter may be in a position where other evasive tactics cannot be employed. Quick dropping techniques can be used to trip an adversary with one's body, and thus provide the night fighter with the adversary's exact location, while simultaneously the night fighter can regain his upright position without divulging his or her position.

SHIFTING

The shifting method is a maneuver of the upper body used to evade a direct mid- or close-range punch or kick attack. This method is performed with the head, feet, and legs remaining straight and centered, while the mid areas of the anatomy are maneuvered in whatever direction necessary to avoid a kick or mid-level punch. The center area of the

body is thus "bowed" to the side, while the head and legs remain centered. This shifting technique should be performed quickly and when no other alternative is possible to avoid an attack.

PULLING

The pulling maneuver is an upper-body function in which the night fighter's arms and upper body forcefully direct the adversary toward either side of him. This method is used in extremely close ranges when the adversary attempts to grab or restrain the night fighter. Pulling can be combined with tripping or other maneuvers to force the aggressor to disengage his grip.

PUSHING

Although pushing is not usually considered an evasive tactic, this ploy works extremely well at close range. If the night-fighting artist feels that a grab or restrain is in progress or is aware of an initial touch, a sudden and powerful push can prevent the adversary from completing his intentions. If the adversary has a firm restraining grip on the night fighter, other diverting tactics, such as kneeing the groin or butting the head, can be employed instead of a push. Pushing can also be employed if the artist is aware of stationary objects and can maneuver the adversary toward them, then quickly and explosively push the adversary into them, which disengages the adversary's restraint. If the objects are positioned low, one can push the adversary over them to trip him, which will release his grip.

TWISTING

Twisting involves the upper body and is generally limited to the upper shoulders and arms. It is another maneuver used in close ranges. If the adversary has a head lock or other upper body restraining hold on the night fighter, twisting maneuvers should be attempted in the direction of least resistance. If the adversary repositions his grip, an alternate maneuver of least resistance should be attempted. It is often necessary to perform this tactic while diverting the adversary

The twisting method of body maneuverability can be used in many ways. Here the night fighter uses a twist to escape a head lock.

The night fighter quickly twists in the direction of least resistance to the head lock.

with additional offensive ploys. If the night fighter is gripped by one hand in these close-range encounters, both hands and arms can be used to twist his grip, forcing a release. Many other close-range tactics will work very well with the twisting maneuver.

EVASIVE EXERCISE DRILLS

Evasive exercise drills are designed to enhance the night-fighting artist's ability to adequately perform the maneuverability functions that have been presented. As with the exercises and drills previously presented, these also should be practiced until they can be performed consistently.

Many of the drills require proficiency with previously discussed exercises in order to be accomplished successfully. As has been the case, a training partner of comparable skill is required for many of these drills.

PENDULUM BELL SWING

This drill increases the ability to determine and react to a moving object. These drills may be practiced at varying heights so that the active partner can learn to react to any elevation. A small bell, a length of string, and a thumbtack are the equipment needed. The bell is attached to one end of the string and the thumbtack is inserted at a desired length along the string, and then tacked into the ceiling or a point of high elevation.

At first, it is recommended that the bell be attached to the string to hang at about head level. This is so that minimum maneuverability is necessary to avoid the swinging bell. The supervising partner grips the bell and raises it, keeping the string tight, and then lets it swing like a pendulum in any direction.

The active partner remains in the swinging arc of the bell, listening to it and attempting to avoid being hit by it. The active partner selects a form of maneuverability, such as the leaning or twisting, that would apply to this drill, and uses that to evade the bell. The active partner must be very alert to perform this exercise.

The active blindfolded partner uses his hearing and other senses to avoid being struck by the swinging bell.

BASKETBALL BOUNCE

This drill requires acute hearing, timing, judgment of distance, and physical coordination. The only equipment needed is a basketball. To begin the practice, the active partner puts on a blindfold and stands at a predetermined distance from the supervising partner. The supervising partner then bounces the ball in the active partner's direction, usually one bounce to begin with, and the active partner tries to catch it. The number of bounces and variation of height increase with proficiency. If the practitioner can catch a ball traversing in his direction, it enables him to avoid objects that may be moving toward him. Later, the supervising partner can attempt to hit the active partner with the basketball. The active partner should use the applicable maneuverability body functions presented in this chapter to avoid this encounter.

These drills should be practiced until the ball can be bounced extremely fast and the participants can successfully avoid being struck.

In the touch-punch response drill, the active blindfolded partner is first touched lightly by the supervising partner.

The supervising partner then begins a follow-up punch in the direction of the blindfolded partner. The blindfolded partner evaluates the direction of the punch and avoids being struck by using one of the applicable maneuverability tactics.

NEWSPAPER DODGE

This drill requires that the active partner attune his hearing to barely audible noises that are created when a balled-up newspaper is thrown in his direction. The supervising partner wads up the newspaper into a ball and throws it from a predetermined distance in the direction of the active partner.

The active partner makes his evasive decisions based on when the newspaper leaves the supervising partner's hand and the sound that is generated as it moves through the air. A variation can be performed by having the active participant catch the newspaper instead of evading it.

TOUCH-PUNCH RESPONSE DRILL

This drill is designed to increase the night-fighter's ability to respond to close-range grabs and initial touching attempts by the adversary. It gives the night fighter the opportunity to use the applicable maneuverability body functions presented in this chapter. The supervising partner positions himself at close range to the blindfolded partner and initiates a one-touch maneuver to a portion of the partner's anatomy. As the active partner feels the touch, he or she immediately responds to a follow-up touch or punch initiated by the other. These punching attempts should be controlled at first, until the blindfolded partner has developed expertise at evading them.

4. Elusiveness

Once the night fighter has developed the skills necessary to master evasiveness, he can begin to develop an understanding of elusiveness, which is the subject of this chapter. One's ability to maneuver quietly and unobtrusively through a totally darkened environment is one of the first requirements in elusiveness. Proper weight displacement, moving in prescribed ways, sensitive touching techniques, acute hearing awareness, and a complete mental image of the strategies necessary to a specific situation are all part of mastering the technique of elusiveness.

It should be noted that there will never be two identical situations where elusive strategies can be applied. One must learn to use common sense and employ the necessary elements to suit the specific situation.

Further, it should be noted that there is a right way and a wrong way to incorporate these tactics in night fighting.

One should thoroughly study and understand the reasons and applications of elusive tactics until their use is second nature, and one need not question his own ability to effectively apply them to a given situation. By combining many of the elements from this chapter and the previous chapter, it will be possible for the practitioner to formulate his own strategies.

DO'S AND DON'TS

Become familiar with the following "do's" regarding elusiveness:

DO

1. Be cleverly and skillfully evasive if the situation permits.
2. Maneuver in an illogical manner.
3. React in an uncalculated manner.
4. Anticipate the unexpected from an adversary.
5. Analyze a situation from a broad spectrum.
6. Try to read the intentions of the adversary.
7. Use any object that is available to assist in your prime objective.
8. Use the surroundings to the best tactical advantage.
9. Deviate from the normal expected fighting style.
10. Use the proper fighting techniques for a given range of distance from the adversary.

The following "don'ts" can ensure your victory in a night-fighting situation:

DON'T

1. Give your position away by making unnecessary noise.
2. React in a logical manner, if possible.
3. Underestimate the "stealth" ability of the adversary.
4. Act in a prearranged manner.
5. Use the same tactical ploy two times in a row, unless the adversary is conditioned to your motives.
6. Assume a standardized style of fighting.
7. Move quickly in unfamiliar surroundings.
8. Stay in the same location if an accidental noise is made.
9. Fail to use spacial-feel techniques.
10. Lose sight of your ultimate combat objective.

5. Feel

In addition to hearing, the sense of feel is perhaps the most important human quality the night-fighting artist can possess. Many individuals assume that feeling is the sense associated with touching. For the fighter experiencing a temporary loss of sight, the sense of feel will become his or her second source of sight. In addition to evaluating, reacting to, and determining the shape, texture, size, proximity, or other needed data to determine the right course of action or reaction, the sense of feel will also dictate a style of methodology. This section will illustrate the proper ways of performing and developing the sense of feel for night fighting.

What the night-fighting artist actually feels or touches is just as important as what he or she can visualize in the environment. As one develops the ability to feel in the dark, using the proper moving-feeling techniques discussed, one begins to visualize dark areas as they would appear in the light, become aware of inanimate objects encountered, know surface textures, and assimilate the proper strategy to apply when the adversary is encountered. When describing these two elements of feeling, the actual physical contact with the adversary will be described as "touch-feel," whereas the ability to maneuver through the dark will be described as "spacial-feel."

SPACIAL-FEEL

Spacial-feel is defined as the awareness of the night fight-

er's own location as well as that of the adversary, his relationship to objects that have been contacted, in addition to the three-dimensional space around him. The night fighter must be able to evaluate the known information derived from the spacial-feel sensations associated with the three dimensions of height, depth, and width. For the purposes of defense techniques, the three dimensions and the spacial-feel methods and their applications are formulated in specific patterns of movement. These spacial-feel maneuvers offer the night fighter a complete 360-degree protective sphere in one smooth circular movement.

Some of the spacial-feel methods will need modification depending upon the stance the artist selects. By studying the graphs and flow charts in this chapter, it is possible to determine many of these modifications. If the night fighter has had previous experience in one of the traditional forms of martial arts, such as karate or kung fu, he may have practiced advanced forms that deal exclusively with night fighting. Many of the "real" night-fighting techniques found in the classical katas are rather obscure to the untrained eye, and in many cases, will have to be taught by a qualified instructor. In any case, a night fighter with previous experience will notice that the spacial-feel applications cover a broad spectrum of motion within the three dimensions.

THREE-DIMENSIONAL SPACIAL-FEEL

Height, width, and depth are essential components to understanding spacial-feel night fighting. If one or more of these are missing from the night-fighter's methodology, it is very likely that large unprotected openings will be created and the night fighter will not be adequately prepared when contact is made with the adversary. The directional methods of mobility (feet functions) and maneuverability (body functions) that are presented in the chapter on evasiveness are of prime importance in learning the three-dimensional approach. The directional methods are used in combination with the spacial-feel methods to develop a sound defense.

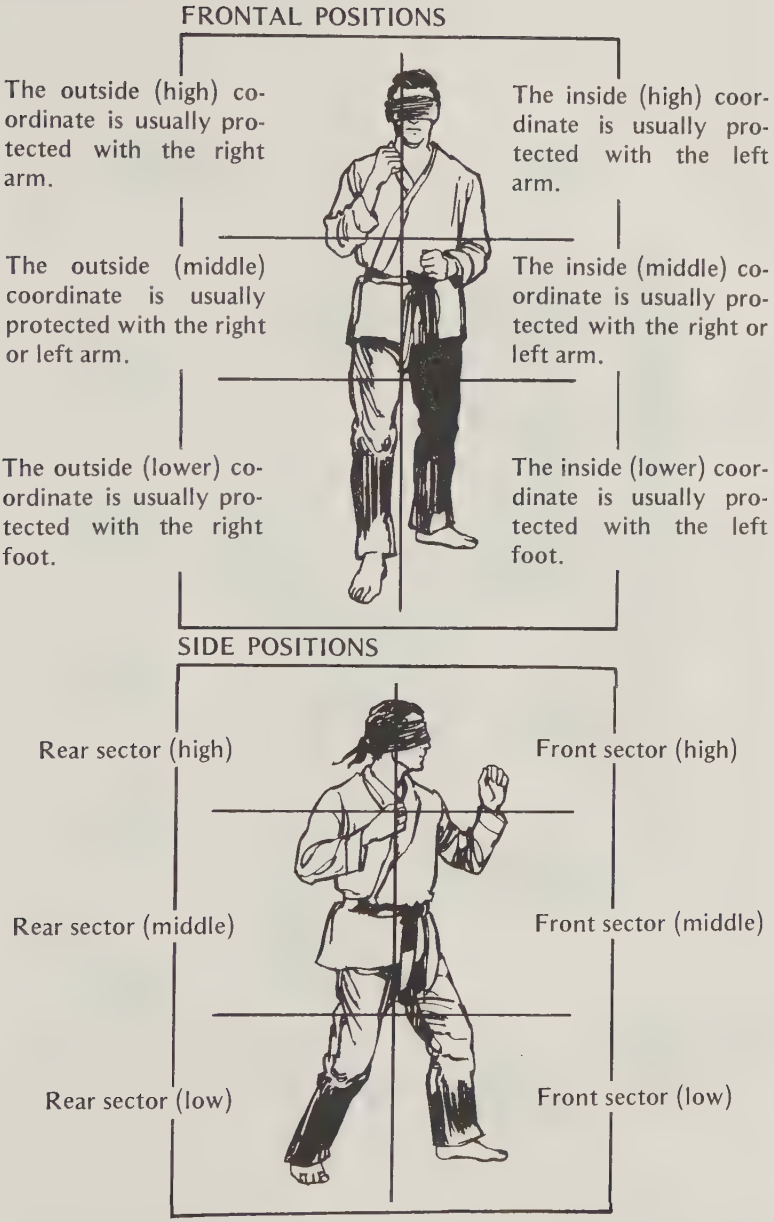


Figure 4. Dimensional spacial-feel coordinates. The side profile graph is designed to make the night fighter aware of the spacial-feel coordinates of depth. If the night fighter is maneuvering in the forward direction, the frontal positions of spacial-feel apply. If the night fighter is maneuvering in the reverse position, the reverse protective arm and foot movements apply.

Figure 5. Three-dimensional "spacial-feel" perimeter. This illustration is designed to give the nighter fighter a clear understanding of the perimeters and dimensions of night fighting. These will be used in later chapters to explain night-fighting techniques. Height is defined as the distance from the ground to about one foot above the head. Depth is defined as the distance from the back foot to the reach of the extended forward arm. Width is defined as the distance to each side when both arms are fully extended.

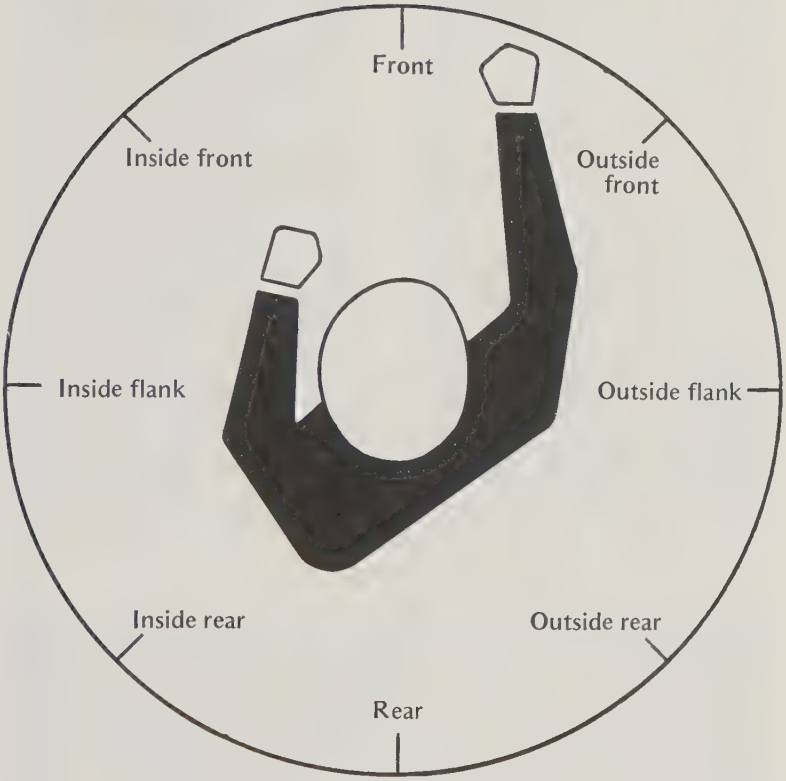


Figure 6. The eight angles of "spacial-feel" response. These eight angles will be useful to the reader for understanding the directions for offensive and defensive night-fighting maneuvers.

THREE-POINT (CAT STANCE) SPACIAL-FEEL TECHNIQUE

The three-point spacial-feel technique is a traditional night-feeling technique practiced in many of the classic martial arts from China, Okinawa, and Japan. The vast majority of the traditional styles that utilize the spacial-feel technique perform it from the cat stance. The purpose of this stance is to emphasize lightness and speed, which are necessary for feeling with the feet and hands, while still maintaining a position of readiness to react quickly to an unexpected attack. Since the human anatomy is limited to two arms and legs, it is physically impossible at any one given time to feel every dimensional sector within the 360-degree circumference. Therefore only a portion of the entire circumference will be covered at any given time. The three-point spacial-feel technique requires the use of both hands and one leg, which is where the technique derives its name.

As with all the spacial-feel techniques in this chapter, the hands and feet should be synchronized so that maximum peripheral spacial-feeling can be covered in the shortest period of time. The three-dimensional spacial-feel graph should be studied so that the night fighter can understand the proper timing and hand coordination while maneuvering through the eight angles of spacial-feel response. In the event that unsuspected contact is made with the adversary, the hands should always be in a position to counter his intentions.

In the cat stance, the hands are in the low ready spacial-feel posture. The lead foot then moves toward the front angle as the hands move to the middle frontal position. One hand covers the outside front angle while the other covers the inside.

While the feet move toward the lower outside front angle, the hands move to the upper high front sector. The rear foot then steps forward, and the technique is repeated. It can then be performed in a circular or other direction.

FIGURE EIGHT SPACIAL-FEEL TECHNIQUE

The figure eight technique can be performed from any of the conventional fighting postures. However, it is recommended that the cat stance be used as often as the situation will permit. The hands are positioned so that one hand is in the high front sector, while the other is positioned in the low front sector. The lead foot, when in the cat stance, is used for feeling out the floor surface in three of the frontal angles of spacial-feel response. As the lead foot begins to move from the inside front angle to the outside front angle, the hands constantly alternate in a figure eight fashion, one from high to low, the other from low to high. It is important to know that the direct frontal angle should be constantly covered at the same time. This function is performed when the hand that travels in the downward direction, forming a downward figure eight motion, overlaps the hand that is traveling in an upward figure eight. This method ensures maximum spacial-feel, while still maintaining good protection to all of the frontal-position sectors.

While in the cat stance, the night fighter has one hand in the outside high frontal sector and the other in the inside low frontal sector. The lead foot moves in a circular direction toward the inside frontal angle. At the same time, one hand moves upward while the other moves toward the lower direction, both forming a figure eight.

The lead foot continues toward the outside front angle as the hands move in the direction they were initially traveling until the opposite spacial feel sectors have been reached.

360-DEGREE (ROTATING) SPACIAL-FEEL TECHNIQUE

The 360-degree (rotating) spacial-feel technique is unique in concept and application. The night fighter's entire feeling circumference is covered in a systematic and thorough manner. This method is based on the idea that a circular maneuver will cover a broader area than a direct out-reaching maneuver. Also, from the point of touch-attack response, a circular punching, striking, or kicking maneuver will cover a broader range, thus increasing effectiveness.

This technique can be performed from virtually all of the conventional fighting stances. However, for the sake of maintaining a firm balance, smooth foot maneuvering, and readiness, the stance should be one where the distance between the feet does not exceed twenty inches. The rotation can be either clockwise or counterclockwise, but it is recommended that the direction originate from the front and travel toward the back from the initiating side. In essence, the back and arm that initiate the motion should always move in the direction of a potential adversary. This direction of movement ensures that in the event of contact, the power (rear) hand will be ready to respond.

Each quadrant of the 360-degree rotation path of travel is divided into four equal segments of ninety degrees each. Each ninety-degree facet utilizes hand functions that travel in a pattern from high to low, and then returns to the highest point as the new quadrant is entered in a turn. One hand leads the other by ninety degrees and continues in the same path of travel throughout the entire 360-degree turning and feeling process. This is to ensure that if one hand makes contact with an unsuspecting adversary too early, the other follow-up hand will certainly make the contact.

This method requires strong concentration so that the coordination is exact. The entire pattern of hand movement used in this technique will be a continuing series of high to low movements in a complete 360-degree circle, as one hand will trail the other by ninety degrees within the pattern.

The night fighter is positioned in the short forward stance. One hand is in the high sector starting position and the other is in the low sector. With the right foot in the lead position, the left foot moves counterclockwise (pivoting on the ball of the right foot), traveling ninety degrees while the left hand moves in the downward direction.

As the left hand moves upward to the high sector, the right hand trails by ninety degrees in the lower sector. To continue through the 360-degree rotation, the exact same hand and foot procedures should be repeated.

LOW-TO-HIGH SPACIAL-FEEL TECHNIQUE (AUGMENTED)

The low-to-high spacial-feel technique is unique in that both hands are in complete unison as they move from the lower to higher frontal sectors. In the event that an unsuspecting touch-feel occurs, both hands are positioned so that grabbing, close-range deflecting, or block-and-counter techniques can be readily executed. The lead foot plays an important role in ensuring that the lower sector remains clear. In the event that there is an object in one's path, the lead foot detects it so that the hands can instantly react in the proper defensive or offensive manner. As the hands maneuver this way, the range of spacial-feel remains directly to the front of the night fighter's position. If it becomes necessary to change directions, the feet perform this function as the hands remain synchronized. Since many unskilled night-fighting practitioners use direct feeling, pushing, or punching maneuvers, this spacial-feel method will work very effectively against them. The counterforce of both hands can instantly be directed either upward or downward against an attack of this nature.

From this defensive stance, the hands are positioned in the lower sector with the fingers spread wide. The lead foot moves sideways and to the front to cover the lower sectors (inside front, front, outside front) while the hands are raised slowly (palms facing downward) into the front middle area.

As the hands reach the highest point of the frontal outside (high) and inside (high) sectors, they change directions and move to the lower sectors.

HIGH-TO-LOW SPACIAL-FEEL TECHNIQUE (OPPOSING)

This technique is very similar to the previous one, except that both hands travel in opposite directions at the same time. In this way, both hands can counter an offensive motion from two directions at the same time, thus confusing the adversary and increasing the chances of an effective counteroffense. In the event that the adversary attempts a close-range grab or restrain, if the hands are at opposite ends of the spacial-feel travel path, they can quickly reverse direction and disengage the attack from the high and low positions at the same time. This type of defensive ploy works extremely well in the dark because the adversary rarely expects to get hit from two different directions at the same time. This ploy can be effectively combined with other feeling methods presented in this chapter.

While in a shallow ready fighting stance, the night fighter places one hand at the apex of the high (frontal) sector and the other at the bottom of the low (frontal) sector. The lead foot moves laterally across the lower (inside front, front, and outside frontal) sectors. The high hand is moving downward while the low hand moves upward.

The lead foot continues in the same direction until it is extended as far as possible. At the same time, the outstretched arms reach the opposite ends of the high and low (frontal) sectors.

REAR-DIRECTIONAL SPACIAL-FEEL TECHNIQUE

The rear-directional spacial-feel technique is used when one must backtrack and uncertainty exists as to the whereabouts of the adversary. It is primarily used when one must turn around in a confined space, but wants to maintain as much protection as possible during the maneuver. Until strong mental-imaging is developed, one should never take for granted that a previously traveled area will be free of obstacles, even if one knows exactly where the objects are. When moving, the rear foot always leads this maneuver until a firm and clear path of travel is established. One should never step back, commit weight, or turn in the rear direction. Instead of stepping to the rear, it is recommended that the night fighter slide back smoothly and lightly, never placing his full weight on the foot until a firm base is established. Then and only then should the turning maneuver continue.

From a defensive ready stance, the rear foot slides back in a lateral direction to ensure there is no object in the path of travel. If there is no obstruction, weight is placed on the rear foot as the rear pivot is initiated. The hands are also moving in a circular manner in a lateral spacial-feel technique.

The body is pivoted to the rear and the night fighter prepares to perform another spacial-feel technique.

LATERAL SPACIAL-FEEL TECHNIQUE

In this technique, one hand performs the lateral feeling maneuver, while the other lags by 90 to 120 degrees and prepares to perform a circular punch in the event that contact is made with the adversary. This technique is usually performed at mid-level outside front, front, and inside front sectors. Raising or lowering the lateral arc of the hands works quite effectively at other levels as well. The lead or feeling hand remains in an open position, while the follow-up hand is fisted. As the arc circumference reaches the end of its travel path, the clenched fist opens and the open hand is fisted, as the procedure reverses direction. The foot on the side of the leading hand moves in unison and in the same direction as the lead hand to ensure that the extreme lower frontal sectors are clear of obstacles. If a broader arc is desired, knee flex, hip turning, and lateral shoulder extension can be applied. This additional flexibility allows the night fighter to expand his or her feeling circumference to a distance of about 270 degrees.

YIN-YANG SPACIAL-FEEL TECHNIQUE

The yin-yang spacial-feel technique is based on the Chinese symbol of yin and yang, which represents the two opposing yet complementary elements of the universe. For the purposes of night fighting, yin is represented by power, and yang by speed. The clenched fist is then power and the open hand is speed. Coincidentally, the configuration of this spacial-feel technique resembles the shape of the yin-yang symbol, which is circular with two opposing inner shapes similar to two comets chasing each other's tails. One side of this curved inner shape is yin and the other is yang. This method of moving covers a wide distance around the perimeter of the practitioner; however, the amount of spacial coverage is determined by the degree of speed.

If the maneuver is performed slowly and deliberately, the chances are greater that the adversary can penetrate the openings in the travel course. Therefore, it is recommended

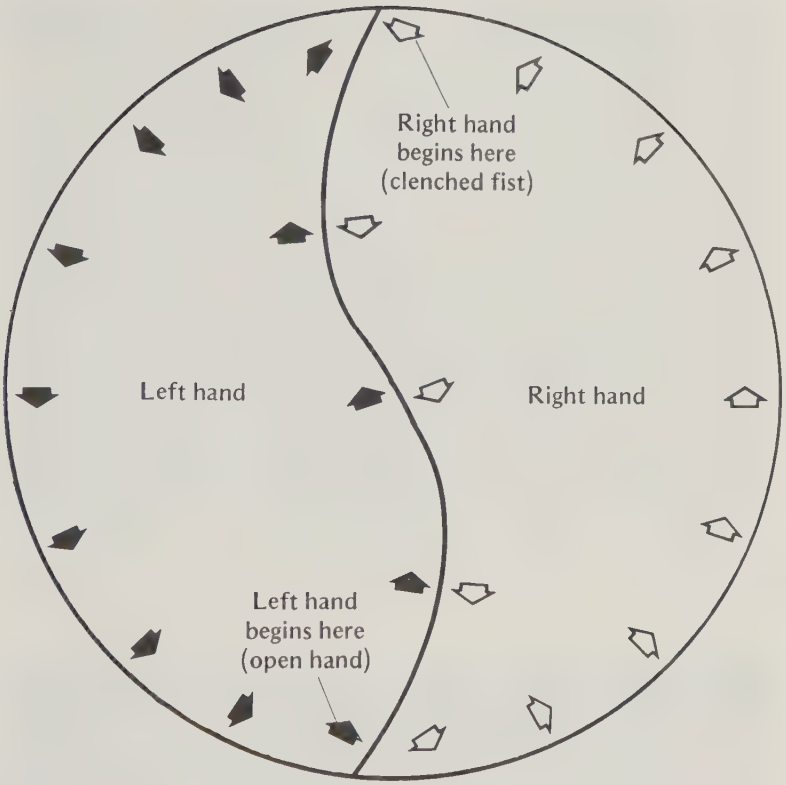


Figure 7. The ying-yang spacial-feel technique. The left hand moves in a teardrop pattern in one direction while the other hand moves in the opposing direction. The hands should intersect and overlap at the center of the circular design. One hand should remain in the open position for sensitive feeling while the other remains clenched in a fist for a quick follow-up if contact is made with the adversary. With each new yin-yang pattern the hands should alternate so the open hand makes a fist and vice versa.

that speed be maintained at a continuous rate. As with the lateral spacial-feel technique, the open hand is used primarily for feeling, touching, or pushing, while the closed fist is primarily used to punch in the event that contact is made with the adversary. This technique requires that the night-fighting practitioner develop good dexterity and arm synchronization.

In the yin-yang technique, the night fighter begins in a shallow night-fighting stance. The high hand remains open while the lower hand remains clenched. The lead foot performs the light feeling lower frontal maneuvers.

The open (high-level) hand performs an outer circular maneuver in the downward direction as the clenched fist performs an upward circular maneuver on the opposite side of the body.

As each hand reverses its position, each performs an overlapping S-shape directly through the middle of the center. The open hand remains open and the closed fist stays closed.

The hands continue to travel in the same direction until they arrive back at the same point at which the maneuver began. At this time, the other foot would be placed in the lead position and the spacial-feel technique would begin again.

TOUCH-FEEL

Touch-feel is the actual contact that is made with the adversary. At the time that contact is made, many of the reaction techniques presented in later chapters of this book can be applied in a rapid and explosive manner. Earlier exercises that have been practiced will be valuable in determining the adversary's position, in terms of location as well as the position of his anatomical parts. At the moment that touch-feel occurs, one should not hesitate to react to the adversary's presence. A delay at this crucial point can and does give the adversary the advantage. Touch-feel will be used in many cases with many offensive and defensive maneuvers. The method will for the most part be determined by the night fighter's level of fighting skill.

6. Nimbleness

Nimbleness, an often overlooked aspect of night-fighting ability, can be developed and refined to a high degree of functional readiness that can affect the practitioner's overall performance. In the world of night fighting, many practitioners freeze-up or remain tight and mechanical in their movements. In night fighting, this is primarily due to the unfamiliar environment of darkness, where the body senses the presence of danger in the form of an unseen adversary or object. The night fighter who is aware of this danger and understands that it will affect his performance has arrived at the first step of correcting the problem.

The ability to maintain lightness and freedom of movement in a darkened and dangerous environment is known as nimbleness. One that is quick in apprehension, active in responding to a sudden stimulus, and agile is considered to be nimble.

When one first begins to practice night fighting, one notices how much the lack of nimbleness affects one's ability to perform in the desired manner. It is not uncommon to start night fighting in a relaxed and nimble way, then suddenly find that anxiety due to confronting the unknown puts one in a state of apprehension. The exercise presented in this section is somewhat more involved than the others due to the equipment required. However, attempts to locate and use this equipment are certainly worth the effort when it significantly enhances one's night-fighting skills.

TRAMPOLINE-BOUNCE EXERCISE

The trampoline-bounce exercise is an excellent drill for increasing nimbleness. This training permits the blindfolded practitioner to experience the effects of sudden contact with a surface of unknown elevation, while remaining relaxed at the moment of impact. At first, a heightened awareness of tension may be experienced, but as one becomes familiar with the exhilaration of the bouncing effects of the trampoline, the practitioner begins to experience relaxed and flowing sensations. This sensation is the nimbleness that the night fighter must develop. One can practice acrobatics and different bouncing methods, which will create further nimbleness. It is recommended that the active partner be supervised by another when this training first begins until the active partner can practice safely and confidently.

7. Night Vision

The faster one's vision adapts to the dark, the more quickly one can utilize fighting tactics. This capability for the most part is determined by the body, and more specifically, by the genetic structure of the eye. The ability to perceive objects in the dark is performed by the iris, a contractile, circular diaphragm forming the colored portion of the eye, and containing a circular opening, the pupil, in its center. If light is at a minimum, the iris will open to its maximum so that any light available can be perceived and registered on the optic nerve. For most individuals, this function is automatic and little thought is given to its importance. The night fighter should realize that this function takes time to occur. In addition, the practitioner should be aware of any limitations or advantages that he or she may have over the individual with normal vision. One should be aware of the amount of time necessary for the eyes to adjust to a darkened environment. He or she will then know the appropriate evasive or elusive course of action that must be taken until the eyes have grown fully accustomed to the dark.

There are several traditional martial arts techniques in the advanced levels that emphasize the importance of focusing the vision into a very small area in the dark, so that quicker initial adjustment is possible. It is not advised to initially scan the darkened environment trying to locate a light source, as this merely prolongs the time necessary to adjust to the dark.

The focal enhancement techniques presented in this chapter should be practiced until they can readily and effectively

be performed. The night fighter should also be aware of shadows that may emanate from a source of light. A small light source can sometimes throw a large shadow. This can be extremely valuable information in determining the location of a potential adversary. Jewelry, rings, watches, glasses, or other polished objects worn by the opponent may give an indication as to his location if minimum light strikes the surface of these items. One should remember, however, that this method of night vision can also be applied to the night fighter himself, and he should conceal items of this nature.

DO'S AND DON'TS

The following "do's" will make your adjustment to night vision much easier:

DO

1. Use focal-enhancement techniques when necessary.
2. Know the time that it takes the eyes to adjust to the dark.
3. Try to detect reflections from an adversary's jewelry, etc.
4. Be aware that reflective identification can be used against oneself.
5. Be aware of shadows when minimum light is present.
6. Use reflective surfaces such as mirrors and windows to detect an adversary's location.
7. Know the source of light or the location of light fixtures.
8. Try to keep your back to any light source without giving your position away.
9. Use elusion tactics with night vision to help detect an adversary.
10. Use peripheral vision when the area of darkness is extensive.

In one focal enhancement technique, one open palm is placed across the other and the hands are placed rather close to the face. With one eye closed, the other eye peers through the opening made when the hands are overlapped. As the object of sight becomes more visible, the hands can be moved farther away.

In the second technique, the hands form a viewing tube. One eye remains closed while the other peers through the tube until the vision sharpens.

In the third technique, both hands are opened and bent ninety degrees at the point where the fingers meet the palm. The fingers are then overlapped so that a visor is formed. The thumbs are placed against the temples on each side of the head and the fingers are placed snugly against the brows above the eyes. This technique helps the eyes avoid contact with a light source when striving to attain night vision.

In the fourth technique, the pointer finger is bent and placed in contact with the thumb. By sliding the thumb sideways, the viewing hole can be made larger or smaller. One eye is closed as the other peers through the hole.

The "don'ts" listed below are essential to follow:

DON'T

1. Look directly into a minimum light source.
2. Move in front or across the path of a reflective wall surface.
3. Move until you are aware of the shadows a light source may create.
4. Expose both eyes to a sudden light source at one time.
5. Wear eyeglasses, if possible, in the semi-darkened environment, as the reflection may give your position away.

IRIS SHUTTER DRILL

This exercise is a method of testing the amount of time it takes the iris to contract to its smallest size in maximum light, and open to its widest in minimum light. A flashlight, mirror, and watch with a second hand are needed. The first part of the exercise determines how quickly the iris contracts when exposed to a bright and direct light source. First, the eyes should be closed for about one minute while standing in front of a mirror with a flashlight and watch in hand. (A stopwatch works quite effectively for a precise reading of the time.) The eyes are then opened and the flashlight beam is directed straight into them as the time is recorded. When the iris contracts to a point where it will not further contract, the time is stopped. This tells the night fighter how much time is required for the eyes to adjust when light is suddenly exposed to the eyes.

The second part of this drill is a reverse of the first. This method tells the practitioner how fast his iris dilates when going from bright light to complete darkness. It is more cumbersome because one must have light to read the time. However, a close approximation can be determined if several tests under identical conditions are performed. First, the practitioner stands in front of a mirror with a flashlight beam directed into it that reflects brightly onto the face. At the same time, a stopwatch or clock must be visible so that the time of dilation can be determined. After about one minute,

the light is turned off (it should be *completely* dark). The dilation begins immediately, so it is necessary to turn a light source, preferably a small one, on momentarily and then off again, until the eyes have completely dilated. This may take several attempts to figure the exact time. This information can contribute greatly to one's understanding of night vision and how to apply it in night fighting.

NIGHT SPOT EXERCISE

The night spot exercise sharpens the night-fighting practitioner's ability to focus on an object in the dark. It also serves as a means of developing peripheral vision, which is a necessary element of night vision. This drill requires the assistance of a partner. Six differently shaped cardboard circular cards, ranging from two to six inches in diameter, are needed for this exercise. One side of each card should be spray-painted white and the other side black. The supervising partner should wear black clothing to decrease the chances of being spotted. A dark room large enough for the supervising partner to move freely is necessary. First, the active partner closes his eyes as the other turns off the lights. It is recommended that this exercise be performed at night so the room is completely dark. After the supervising partner selects a location, the active partner opens his eyes and attempts to detect it. The supervising partner positions a circular cardboard card with the dark side facing the active partner, then without forewarning he quietly flips the card so the white side faces the active partner. The active partner tries to detect it. As simple as this drill may seem, the difficulty can be varied according to the size of the cards used.

8. Surroundings

Very little has been mentioned until now regarding the night fighter's surroundings and the effects they may have on his performance. The subject of surroundings is broken into two distinct types: interior, confined or enclosed spaces, and exterior, open spacial areas. These surroundings have their unique advantages and disadvantages, and the night-fighting practitioner must differentiate these, as well as know the proper methodology and precautions that should be applied. The textures of floor or ground surface vary from exterior to interior surroundings, and the blindfolded night fighter should practice the types of stepping covered previously on as many types of surfaces as possible. The two main objectives of this practice are to move quietly and quickly without being detected. The type of ground surface—wet, slippery, smooth, rough, soft, firm, textured, level, unlevel, squeaky, pitted, or multitextured—will ultimately determine the proper strategic ploy that must be taken against an adversary.

Naturally, these strategies are ultimately determined by the overall circumstances, but if the night fighter has a real understanding of his maneuvering capabilities on any surface, his chance of success is greater.

Spacial size of the physical surroundings also plays an important role in determining the proper techniques that should be applied. The basic rule of thumb governing the offensive or defensive ploy is that the larger the space, the broader the maneuver; the smaller the space, the tighter. Surroundings can be useful to the night fighter if he is aware

of their use as tools against the adversary, rather than hindrances. Density is defined as both stationary and movable objects located within the perimeter of the surroundings. For interior surroundings, objects may vary from chairs, tables, lamps, bookcases, art objects, or appliances to permanent fixtures such as doors, stairways, or other objects commonly found in interiors. Objects in exterior surroundings include telephone poles, mailboxes, bus benches, cars, extruded building fixtures, steps, stoplight stanchions, and more. Since these objects define the density and affect the maneuverability of the night fighter, it is best to try to utilize them as allies rather than consider them as hindrances.

Offensively, lightweight movable objects can be used as weapons for either throwing or as an extension of the long-, mid-, or close-range tactics. Defensively, semipermanent or fixed objects may be used to obstruct the path of travel between an adversary and oneself. The clumsy or hasty adversary could trip or fall over an object and can immediately be taken advantage of by a quick follow-up counterattack.

It should be noted that when maneuvering through dense surroundings, the night fighter must immediately move away from an accidentally struck object, so as not to divulge his whereabouts. Regardless of how dense the environment may be, it is highly recommended that the night fighter stay as close as possible to walls or vertical structures. This protects his back and eliminates the worry of covering a 360-degree circumference while dealing with the adversary.

DO'S AND DONT'S

DO

1. Know all aspects of the techniques that can be performed on a given type of floor or ground surface.
2. Keep your back to the wall, when possible, when maneuvering in the darkened environment.
3. Use lightweight objects found within the surroundings for offensive and defensive purposes.

4. Move quietly and quickly away from an object that is accidentally struck.
5. Remember the exact location of objects that have been touched.
6. Use permanent or semifixed objects as barriers between yourself and the adversary.
7. Take advantage of a mistake the adversary may make and use the surroundings for the best tactical purposes.
8. Use elusive and evasive tactics with the strategies involving the particular surroundings.
9. Try to determine entrance and exit points in enclosed surroundings.

DON'T

1. Move hastily through unfamiliar surroundings.
2. Remain in the same area as an object you have just hit accidentally.
3. Get trapped in an enclosed surrounding where escape is not possible.

9. Vulnerable Areas

The night-fighting artist should have a thorough knowledge of the vulnerable points of the human anatomy and the correct technique to apply to the appropriate area. There are many unique methods of inflicting damage to a potential adversary. In the realm of night fighting, these methods require precision that is often difficult to apply. The techniques presented in this section are of general use as well as effective in night fighting provided that one has developed a keen sense of touch-feel identification of the adversary's vulnerable points and can apply the proper technique to the proper anatomical target at the right time. Study the vulnerable area chart and the corresponding range technique data until every technique can quickly be associated with the vulnerable areas to which it applies.

CLOSE RANGE

Elbow strike — temples, nose, philtrum, jaw, base of occipital, collarbone, solar plexus, groin, testicles.

Knee strike — head area, solar plexus, groin area, testicles.

Head lock — neck areas.

Palm heel — ears, nose, chin.

Knuckles — windpipe, eyes, solar plexus, neck, groin, testicles.

Chop — eyes, nose, philtrum, windpipe, base of occipital, collarbone, testicles, all muscle areas.

Fingers — eyes, nose, face, nerve areas.

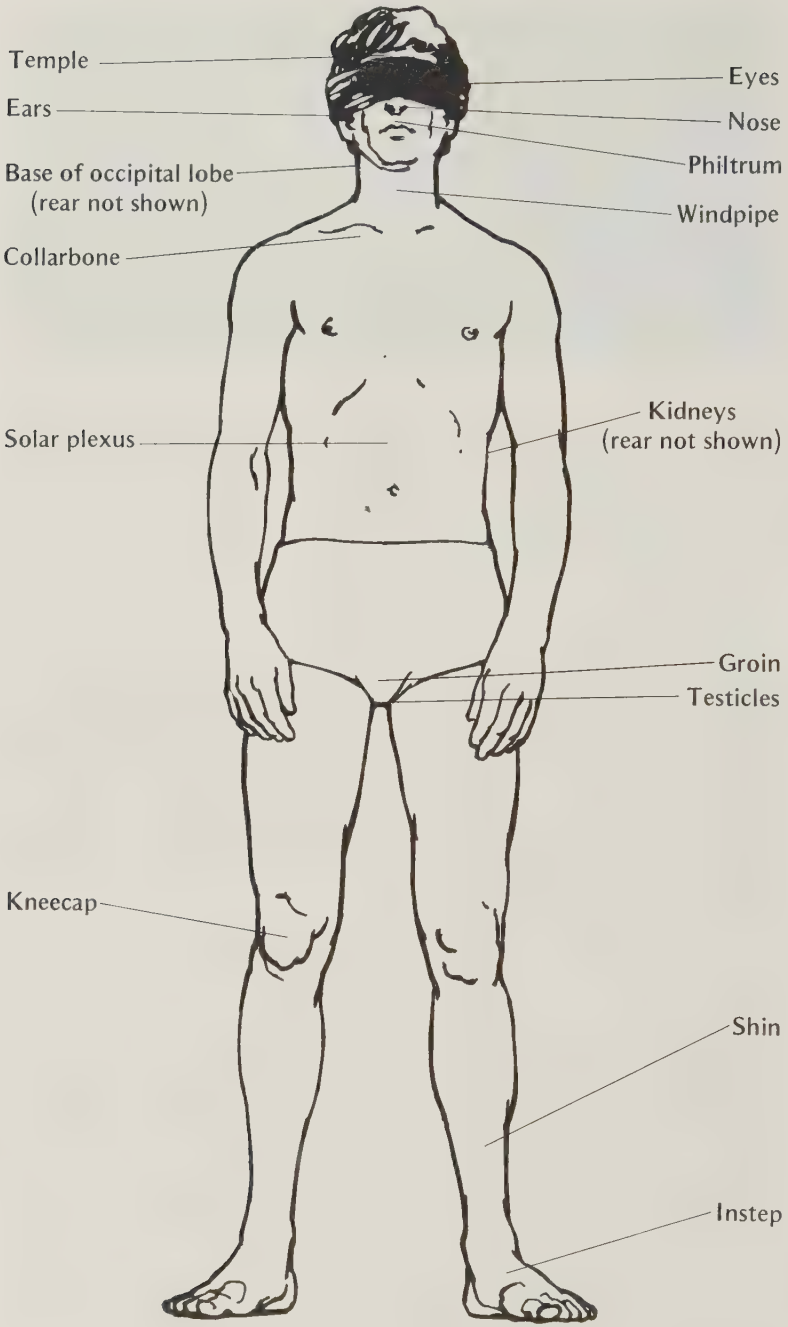


Figure 8. Vulnerable areas.

The elbow is an effective weapon for breaking grabs or restraints applied by the adversary. In addition, the elbow is extremely effective when used to attack the vulnerable openings in the adversary's close-range defense.

The upper portion of the knee is effective when used at close ranges when the arms are restraining the adversary. For high-level strikes involving the knees, the arms and hands should force the adversary's body downward as the knee strikes upward.

There are several types of head locks that can be used in night fighting. The primary purpose of all of them is to cut off the oxygen to the brain or to the lungs.

The palm-heel striking method can be used effectively to many of the high-level target areas. The wrist should be locked in the upward position so that the palm heel is clearly exposed to strike the desired high-level target.

The hand can execute many close-range punching techniques. The best results can be obtained if the striking surface consists of the first two knuckles of the punching or striking hand. The fingers should be rolled in tightly so that there is no opening in the center of the fist. The thumb should be wrapped tightly around the index and middle fingers.

A chopping technique can be applied with either the outer or inner edge of the striking hand. The thumb should be snugly tucked inward and the fingers placed tightly together.

The fingers can form a variety of shapes to suit a particular close-range or mid-range striking technique.

The most effective type of pinching technique for the purpose of distracting or causing pain is using the first joint of the thumb and the end of the index finger. The pinching pressure should be applied by both the finger and thumb at the same time.

MID-RANGE

Angular punches — temple, nose, philtrum, jaw, base of occipital, collarbone, neck, solar plexus, groin area, testicles, ears, kidneys.

Angular strikes — temple, nose, philtrum, jaw, base of occipital, collarbone, neck, solar plexus, groin area, testicles, ears, kidneys.

The corkscrew punch is the basic method of punching in a vast majority of the traditional martial arts such as karate. The punch begins at a position near the hip and extends outward (with the palm facing upward). As the punch is extended, the fist corkscrews 180 degrees until the palm of the fist is pointing downward. The first two knuckles are the contact area.

The vertical punch is another common punch used in many of the karate and kung fu styles. The punch originates near the hip with the palm facing upward. As it is extended, the arm corkscrews ninety degrees until the fist is vertical at the time of impact.

The circle punch is an indirect method of striking. It is generally delivered from an outward direction and then circles inward. The first two knuckles are the contact point.

The upper punch is used in many of the mid-range night-fighting techniques. The punch usually originates at the hip with the palm facing upward. As the punch extends, the palm remains in the upward position at the time of contact.

The spear-hand strike is a common strike in karate and kung fu. It can be performed at many different angles. The fingers should be very close together and the thumb tucked inward. The fingertips are the contact surface.

The two-finger strike is more sophisticated in application but it can be used effectively at mid range if the night fighter knows the exact location of the intended target. This technique is usually used to attack the eyes. The index and middle fingers are separated and supported by the remaining fingers and thumb. The ends of the extended fingers are the contact point.

The one-finger strike is used singularly or with both hands. This technique is usually directed toward the eyes or other soft tissue areas. The index finger is fully extended and supported by the remaining fingers. The tip of the index finger is the contact point.

The fore-knuckle strike is a very effective strike for many vital areas of the body. All four fingers of the striking hand are bent at the second joint and the fore knuckles are the contact point.

The bent-wrist strike is an excellent alternate striking method if the hand is injured or the night fighter is in an awkward fighting position. The wrist should be bent in the downward direction and then locked. The top portion of the bent wrist is the striking contact point.

The ridge-hand strike is a unique circular mid-range striking method for attacking the higher areas of the adversary's anatomy. The thumb is tucked, the fingers are fully extended, and the hand muscles are firmly tightened. The technique is executed in a circular manner and contact is made with the thumb side of the hand.

The grasping strike is used primarily for the purpose of striking and grasping at the same time. It is usually applied to the neck. The hand is opened and the index and middle fingers are held tightly against each other. The thumb is opened wide to permit grasping. As contact is made, the thumb and extended fingers are closed quickly.

The five-finger strike is used primarily against the facial area. This technique is used to increase the chances of a finger strike being successful in a darkened environment. All four fingers and thumb are directed outward and the hand remains tense as contact is made with the target.

LONG-RANGE (KICKING)

Side thrust kick — knees, groin, solar plexus, rib cage.
Front snap kick — knees, groin, solar plexus.
Round kick — back of legs, knees, groin, solar plexus.
Back kick — shins, instep, knees, groin area, solar plexus.
Spin kick — knees, shins, instep, groin, solar plexus, head, neck, rib cage.
Hook kick — back of legs, groin area, solar plexus, rib cage.

The thrust kick is one of the most powerful types of kicks used in many of the traditional styles of martial arts. The heel can be used as the impact point but in most cases the outer leading edge of the foot is used because a great deal of power can be concentrated in the small area. The leg is raised so that spring tension is developed through bending the leg.

The support foot is pivoted ninety degrees and the bent leg is fully extended in the direction of the target. By twisting the hips forward at the same time as the pivot, it is possible to further enhance the power of this kick.

The front snap kick is usually associated with speed maneuvers and lacks the complete power of the thrust kicks. However, this kick is very effective when directed to areas such as the groin, solar plexus or neck. For the purpose of night fighting, this kick is not recommended for the higher regions. From a ready fighting stance, the leg is raised to a completely bent position.

The kicking leg is then extended outward at a very rapid pace in the direction of the target. The instep, toes (if shoes are worn), ball of the foot, or in some cases, the heel can be used as the impact area when performing these kicks. The leg should be quickly returned to the ready kick position after impact has been made to prevent the adversary from catching the kicking leg.

The round kick can be used in a wide variety of night-fighting applications that involve circular maneuvers. It can be used for low-level perimeter sweeps or tripping techniques. At the higher levels, it can be used to attack well-protected areas of the adversary's anatomy. The toes, instep, heel, and ball of the foot may be used as the impact point, all depending upon the type of technique desired. As the fighting stance is assumed, the kicking leg is raised to the side and bent completely.

The raised leg is then quickly snapped outward until the leg is completely straight. The height is generally determined by the angle of the lifted leg. This kick can be performed with either the rear or lead leg and from virtually every fighting posture. The kicking leg should be quickly returned after impact to avoid being caught or trapped.

The back kick is a good defense against an adversary that has gained access to the rear of your fighting position. These types of kicks are usually directed to the lower perimeter areas such as the instep, shins, knees, or groin area. Usually the heel is used as the point of impact. From the ready fighting stance, the rear leg is raised and tucked as the body remains in the upright position.

The leg is then fully extended in the direction of the target. This extension is usually in the form of a powerful thrust so that maximum power can be achieved. After the kick has been executed, the body should return to the upright position and the leg return to the tucked position.

The spin kick is a sophisticated kicking method that can be surprising as well as extremely powerful. It should be noted that much practice is needed before this kick will become accurate and effective. In most applications, the heel is used as the impact point. The night fighter has assumed a ready fighting stance.

The foot is pivoted in a counterclockwise direction as the body is quickly turned in the same direction. As the turn occurs, the leg is tucked. The head should be turned quickly so as to encourage a quick spinning motion in the entire body.

The spin continues until the tucked leg is in direct line with the target.

As the target is lined up with the tucked leg, the leg is quickly thrust outward toward the target. The spin and leg extension should be one smooth and continuous motion for speed, power, and the element of surprise. The heel is the primary impact point when using this form of kicking.

The rear leg is lifted and tucked as direction.

After pivoting ninety degrees, the tucked leg is quickly extended in a hook fashion so the heel makes contact with the target.

The leg is then quickly snapped in the reverse direction of the body pivot. This entire motion should be continuous with emphasis on the reverse snap motion.

10. Fighting Tactics

Determining an adversary's behavior is usually done by visually interpreting his intentions. Since the night fighter is limited in this way, it becomes necessary to evaluate other actions and reactions of the adversary to decipher the proper tactics to employ. It becomes necessary to "second-guess" the adversary by using both offensive and defensive tactics in order to confuse and outmaneuver him. This can be the determining factor that decides the victor of an encounter. The night fighter must consider all logical and illogical data that apply to himself as well as to the opponent. The saying, "If you want to catch a criminal, you must think like a criminal," may aptly apply to this situation. To figure out the strategical ploys of the adversary and react in a manner that is unexpected is what unpredictability is. For the sake of simplicity, this chapter is divided into "do" and "don't" headings related to unpredictability. It should be noted, however, that these ploys may not apply to every situation, and the reader is left with the final decision of what tactic best suits the particular needs of the situation.

OFFENSIVE LONG-RANGE UNPREDICTABILITY TACTICS

DO

1. Execute a low-level kick and then follow up with a high-level punch or strike maneuver if the adversary is within kicking range. If the kick makes contact, chances are it

cannot be blocked. Additionally, as the punch or strike is executed, it will tell you the exact location of the opponent.

2. Execute multi-kicking techniques at different levels to ensure that the second in a sequence will not be deflected or blocked because of the opponent's reactions.
3. Yell suddenly a second or two before kicking. This will make the opponent think the attack was initiated at the time of the yell, and his defense will be premature.
4. Use an object that can be thrown or swung at a high level to your adversary's long-range position *before* a kicking attack is made. Lightweight objects, such as coins, work well, or a belt works well if a swinging object is required.
5. Precondition the adversary by executing the same technique or combination several times, then changing the offensive tactic to another level of his position.
6. Move into a mid-range position and quickly drop low, swinging a belt around the opponent's legs; catch the free end to pull him off his feet.
7. Execute an explosive flurry of combination attacks in the opponent's direction, then cease and lower the body to a strong and ready floor-level position. As the opponent retaliates, he will trip over your low position as you quickly rise and counterattack.
8. Feign a vocal comment of surrender or injury. As your opponent feels victory and lowers his guard, attack suddenly and powerfully with multiple-level kicking and punching attacks.
9. Use vocal harassment tactics to force your opponent to aggressively rush. This ploy can be used with other long-range tactics, but your position must be changed after vocalizing so your opponent does not know your location.
10. Stand behind a solid or permanently fixed object as you vocally harass your opponent. Then, as your opponent furiously attacks your position and hits the object, be prepared to retaliate.
11. Use circular attacks when possible. This ensures that a

broad area is covered and increases effectiveness.

12. Alternate kicking attacks with swift, silent leg-sweep maneuvers. If the opponent expects low-level kicking attacks, he is apt to raise one leg to evade or block the kicks. As he lifts his leg, the alternate sweeping maneuvers will increase the chances of sweeping him off his support leg.
13. Execute several low-level kicking and sweeping attacks, then change to high-level punching or striking. These attacks can be accompanied by a yell to condition your opponent to your position. When he raises a leg to avoid the kicking or sweeping attacks, quickly attack high. Since he may be standing on one foot, this attack would knock him off balance.

DON'T

1. Attack in a slow or unprepared manner.
2. Try to attack with a long-range kick without following up with a mid- or close-range combination.
3. Execute a long-range attack from a completely stationary position.
4. Be intimidated by vocal harassment by the adversary.
5. Remain stationary after initiating a long-range attack.
6. Make unnecessary noise while attempting a long-range kicking attack.
7. Allow your own strategy to be used against you.
8. Waste energy through useless maneuvers that serve no strategical purpose.
9. Attack blindly; be sure of the exact position of your opponent.

DEFENSIVE LONG-RANGE UNPREDICTABILITY TACTICS

DO

1. Keep the body in motion and use spacial-feel techniques to prevent kicking and close-range punching maneuvers from entering the defensive perimeter.
2. Counterattack as the first response to the adversary's attack.

3. Use directional evasive methods to elude the adversary as to your position.
4. Use stationary objects as barriers between you and the adversary.
5. Use stanchions and other pole-like objects, if the situation permits, to swivel or swing around to counterattack an opponent from a different direction.
6. Keep any available light source to your back.
7. Throw objects to deceive your opponent as to your actual position.
8. Use the surroundings for defensive tactics if the situation permits.
9. Try to catch the adversary's kicking leg when possible.
10. Move in the path of least resistance.

DON'T

1. Perform only *one* defensive technique; instead, perform as many as necessary to counter his attack.
2. Counterattack with an aggressive long-range technique and remain in the same location.
3. Assume normal defensive maneuvers will work in the darkened environment.
4. Get trapped in an area where you cannot escape.
5. Assume stances that do not permit quick movement.
6. Leave large openings in your defense perimeter.
7. Counterattack with two or more attacks to the same area of the adversary's anatomy.
8. Stop a counterattack maneuver in the event you are struck by the adversary.
9. Avoid being positioned in front of low-level stationary or semistationary objects.

OFFENSIVE MID-RANGE UNPREDICTABILITY TACTICS

DO

1. Change the rhythm of each consecutive mid-range attack.

2. Use circular attacks followed by straight-line attacks whenever the situation permits.
3. Use one hand for grabbing while your other hand remains free to punch or strike when mid-range grabbing attacks are initiated.
4. Use push-pull or pull-push techniques when the adversary is grabbed with one hand.
5. Change the angle of attack when initiating circular attacks.
6. Use objects that may be available to assist in mid-range offensive attacks.
7. Keep the body in motion and use directional maneuverability methods while initiating mid-range attacks.
8. Use mobility (feet functions) when initiating mid-range attacks.
9. Use maneuverability (body functions) when initiating mid-range attacks.
10. Alternate the types of strikes and punches used when attacking to ensure a set pattern is not established.
11. Use low-level kicking at mid-range if the situation permits.
12. Divert the opponent's attention if you can.

DON'T

1. Get trapped in an area where escape is not possible.
2. Attack the adversary in a linear or straight line if at all possible.
3. Use two hands for mid-range grabbing or restraining.
4. Attack in a slow, methodical manner.
5. Initiate an attack and then stop to sense the adversary's reaction.
6. Use the same technique two times in succession.
7. Underestimate the ability of the adversary.
8. Stop to evaluate any injury an adversary inflicts on you.
9. Use the same rhythm for consecutive attacks.
10. Use the same directional movement for each attack.

DEFENSIVE MID-RANGE UNPREDICTABILITY TACTICS

DO

1. Keep the body in motion if the situation permits.
2. Try to execute defensive counter-maneuvers with the body in motion.
3. Attempt to use distraction techniques to force the adversary to attack in the wrong direction.
4. Try to attack the middle of the adversary's anatomy when executing counterattack defensive techniques.
5. Move quickly at the first point of contact with the adversary.
6. Counterattack explosively and unpredictably.
7. Use a varying combination of high-, middle-, and low-level counterattack maneuvers.
8. Monitor the adversary's breathing pattern, if possible, to determine when he may initiate an attack.
9. Use multiple counterattack measures if the situation permits.

DON'T

1. Remain passive if your opponent changes position.
2. Ignore breathing or other sounds that may give you an indication of your opponent's offensive intentions.
3. Remain in a defensive stationary position for any length of time.
4. Initiate a defensive maneuver without intentions of counterattacking.
5. Perform the same defensive counter-maneuver twice in a row.
6. Cease the defensive spacial-feel maneuvers while in close or mid-range proximity to the opponent.
7. Fail to read patterns and habits in the opponent's attack.
8. Fail to monitor your own defensive habits and patterns.
9. Be half-commited to a defensive counterattack.

OFFENSIVE CLOSE-RANGE UNPREDICTABILITY TACTICS

DO

1. Use directional-leverage grabbing and restraining techniques if the opportunity arises.
2. Use close-range punching, kneeing, or striking attacks in conjunction with grabbing or restraining techniques.
3. Use the appropriate directional maneuver to offset the opponent's balance.
4. Use fixed or semi-stationary objects in conjunction with close-range fighting techniques.
5. Use foot hooks and sweeping techniques if the situation permits.
6. Try to know what your opponent is doing.
7. Attempt to use indirect attacking techniques.
8. Attempt to use hit and evade close-range tactics.
9. Try to "flow" with an opponent's momentum rather than resist the force if he grabs you at close range.
10. Use spacial-feel techniques when at close range to monitor the opponent's position and his anatomy.
11. Attempt to perform offensive techniques that serve more than one purpose, such as blocking or disengaging a restraining technique that may be applied by the opponent.
12. Use pinching techniques against an opponent that attempts to grab or restrain you.
13. Use kneeing techniques in conjunction with other close-range encounters whenever possible.
14. Attempt to use biting if the situation warrants it to escape a restraining technique.
15. Try to use head butts to escape a restraining technique.

DON'T

1. Execute a single close-range attack and then discontinue it.

2. Maneuver in a direct line when initiating close-range offensive attacks.
3. Attack nonvital target areas unless performed as diversion.
4. Use pushing techniques unless they are followed up by circular punching or striking.
5. Remain in the same position after performing a close-range restraining technique.
6. Let the opponent's counteroffensive techniques interrupt your original fighting tactical plan.
7. Change your original attack plan after it is initiated.
8. Let your opponent control your offensive fighting techniques.
9. Let the opponent control the direction of your travel while attacking.

DEFENSIVE CLOSE-RANGE UNPREDICTABILITY TACTICS

DO

1. Hit and move in a counterattack as the opponent attempts to grab or restrain you.
2. Use pinching or biting to break a strong grip or restraint applied by the opponent.
3. Use kneeing attacks as a defense against kneeing attacks directed at you.
4. Attempt to resist a grab, then suddenly reverse the momentum to flow with the opponent's motion.
5. Use foot hooks and sweeping techniques as the opponent attempts to grab or restrain you.
6. Attempt to disengage gripping or restraining techniques before the full power of a technique can be applied.
7. Use finger-striking techniques to the vital areas of the head and neck if the situation permits.

DON'T

1. Try to escape an opponent when he grabs you by moving in the direction of greatest resistance.
2. Cease to continue a strong defensive counterattack

effort when confronted at close range.
3. Allow the opponent to control your momentum.
4. Use fully extended counterattack maneuvers at close ranges.
5. Use direct counterattack techniques unless you are certain of the opponent's location.
6. Allow the opponent to control the direction of your defensive evasive movement.
7. Cease to perform spacial-feel techniques that could apply to a given situation.

LONG-RANGE OFFENSIVE NIGHT-FIGHTING TECHNIQUES

There are many types of long-range offensive night-fighting techniques that can be used against the adversary. The ones presented in this section have proven to be very effective, and many variations can be developed from them. When practicing long-range techniques, it often becomes necessary to close-in to the mid or close range to successfully follow through with a maneuver. By learning the techniques in this section, the night fighter will better understand how to combine strategies creatively to suit a given situation. Experimentation is therefore encouraged.

In the scissors technique, the night fighter performs a lateral spacial-feel technique. When contact is made with the opponent, the opponent reacts to the leg-touching maneuver and quickly raises the lead leg.

The night fighter quickly drops as the legs are opened to prepare for a low-level scissor trip.

The night fighter catches the supporting leg of the opponent and is about to drop him to the ground.

This sequence begins with the night fighter performing a figure eight spacial-feel technique.

When contact is made with the opponent, the night fighter executes a low-level sweep with his rear foot. The sweep is performed with maximum power.

As the opponent drops, the night fighter quickly side steps and places the sweeping leg back on the ground. The night fighter then spins in the reverse direction and executes a back kick to the opponent's face.

The night fighter performs a three-point spacial-feel technique when the lead leg makes contact with the opponent. As contact is made, the night fighter quickly withdraws his foot and executes a groin-level front snap kick.

The night fighter then slides in and executes a neck-level straight punch as the kicking foot is placed back on the ground.

The punching hand is then retracted and executes a downward mid-level elbow strike to the top of the head.

The night fighter has removed his belt and executes a mid-level dragging swing to determine the exact position of the opponent.

After contact is made with the belt, the night fighter lowers his body position.

As the opponent begins a high-level punch, the night fighter swings the belt around the opponent's legs and catches the other end. He quickly tightens the belt and pulls the opponent off his feet.

The night fighter is performing a spacial-feel technique when the leading foot detects the presence of the opponent. He executes a broad foot knee slam.

The artist then quickly retracts the foot to the tucked position and prepares to execute another broad foot knee slam to the other knee.

A second knee slam kick is executed against the opponent.

LONG-RANGE DEFENSIVE NIGHT-FIGHTING TECHNIQUES

Quick, reactive counter-maneuvers are required in understanding long-range defensive night-fighting techniques. The element of surprise, combined with an unexpected follow-up, are also essential aspects of this technique. Again, many variations of the techniques presented can be creatively incorporated into one's long-range, defensive-fighting strategy.

Both the night fighter and the adversary are performing spacial-feel techniques. The adversary makes foot contact with the artist and initiates a mid-level round kick. The artist catches the roundhouse kick at the moment that it enters his spacial-feel perimeter.

The night fighter lifts the leg up and twists sideways until the adversary loses his balance.

Through mental imaging, the artist can know the adversary's position and he follows up with a strong stomping kick.

The night fighter performs a spacial-feel technique when contact is made with the adversary. As the adversary initiates an attack, the night fighter quickly moves to the side and executes a counterattack.

The night fighter strikes the adversary in the neck with a circular ridge-hand strike.

The night fighter then executes a low-level round kick to the adversary's legs and sweeps them out from under him.

The night fighter intentionally makes a noise to force the adversary to attack. As the adversary attacks with a wild flurry of circular punches, the night fighter quickly drops to a low-level ready counterattack position.

The adversary rushes in and trips over the night fighter.

The night fighter quickly counterattacks the fallen adversary.

MID-RANGE OFFENSIVE NIGHT-FIGHTING TECHNIQUES

These techniques come close to what any fighter equates to be the essence of fighting. Direct and continued contact with the adversary, as well as physical skills and strength, are characteristic of this technique and a determining factor in the outcome of a confrontation. A combination of tactics applied at the proper place and time is the fruition of this technique.

The night fighter is performing a spacial-feel technique when contact is made with the adverary.

The night fighter executes a head-level ridge-hand strike with the lead hand.

The lead hand is then quickly retracted and redirected to the frontal direction. A downward back knuckle strike is executed to the bridge of the nose.

The rear hand quickly follows up with a neck-level punch as the rear foot executes a groin-level front snap kick. The entire combination should be executed in one continuous motion to confuse the adversary as to your exact location.

The night fighter is performing a spacial-feel technique when contact is made with the adversary.

Upon contact, the lead hand executes a high-level spear-hand attack toward the head.

The rear hand then executes a neck-level spear-hand strike as the lead hand is retracted.

The rear hand is retracted as the lead hand performs another spear-hand strike to the eyes. The first and second spear-hand strikes also serve to indicate the exact body position of the adversary.

After contact is made with the adversary, the night fighter makes both hands into fists and the lead hand begins a downward diagonal back hand-knuckle strike. The rear hand knocks the adversary's hand down as the lead follows through.

The lead hand strikes the face of the adversary as the first hand is repositioned to continue the diagonal punching attack.

The rear hand executes another downward diagonal punching maneuver as the other hand is repositioned to continue the downward cross diagonal assault.

After contact is made with the adversary, the night fighter executes a circular (high-level) double fist strike to both sides of the adversary's head.

The fists are quickly withdrawn to the mid-level center position in preparation for a direct double punch.

The night fighter explosively executes a high-level (frontal) and mid-level (frontal) double punch.

MID-RANGE DEFENSIVE NIGHT-FIGHTING TECHNIQUES

Defensive night-fighting techniques executed at mid-range can be combined with other defensive and offensive techniques to develop a strategy. The night-fighting artist should strive to be as creative as possible, while at the same time, observing the do's and don'ts indicated.

Upon contact, the night fighter responds with a feeling block to deflect the agressive attack.

As the adversary repositions his hands in expectation of a counter-attack, the night fighter spins by pivoting on the lead support foot and executes a groin-level back spin kick to the unprotected low-level area.

The night fighter completes the spin kick to the groin while the adversary was expecting a hand attack to the upper areas.

After contact is made, the adversary begins to execute a direct punching attack at the point of contact. The night fighter reacts by performing a mid-level blocking maneuver.

The night-fighting artist then executes a palm-heel strike with the lead hand while the rear hand feels for and grabs the groin area of the adversary.

The night fighter then grabs the adversary's hair with the lead hand and trips him as the groin grab is released.

After contact is made, the adversary executes a high-level circle punch with the right hand.

The night fighter quickly ducks under the right arm and moves to the left side of the opponent. This confuses the opponent as to the night fighter's exact position, as well as evades further attacks in the frontal direction.

The night fighter executes a powerful punch to the base of the adversary's skull from the rear.

CLOSE-RANGE OFFENSIVE NIGHT-FIGHTING TECHNIQUES

The close-range offensive night-fighting techniques are similar, in many ways, to the defensive techniques. When performing them, it is very possible that unpredicted grabbing or wrestling will interfere with the intended attack. It is therefore recommended that the close-range techniques be performed extremely powerfully and explosively so the adversary never gets the opportunity to interfere. Speed of application and the ability to move in and out of close-range perimeters will also help in avoiding these wrestling tactics. If the night fighter intends to use these grappling methods in his or her own strategy, the aforementioned precautions should still apply, but must be executed with precision.

The night fighter executes a circular (high-level) double punch to the temple area of the adversary.

The night fighter quickly retracts the hands to the inside and center and executes a close-range punch to the solar plexus. As the night fighter executes the punch, the adversary is forced forward by the impact of the blow.

The night fighter quickly grabs the adversary's hair and executes a powerful knee strike to the frontal part of the skull.

The night fighter makes first contact with the adversary at the close range and determines the exact position of the adversary.

The night fighter then executes a groin-level knee strike.

As the adversary reacts to the knee strike, the night fighter quickly bends his elbow and raises it in preparation for a downward elbow strike to the base of the skull.

The night fighter quickly executes a downward elbow strike to the base of the opponent's skull.

As contact is made with the adversary, the night fighter grabs the adversary's hair with one hand as the other remains in a protective mid-level position.

The night fighter recalls the exact position of a stanchion.

The night fighter pulls the adversary forward and slams his head into the permanently fixed object.

After initial contact is made with the adversary, the night fighter executes a groin-level knee attack, forcing the adversary to tilt forward.

The night fighter then quickly grabs the adversary in a reverse position head lock.

The adversary's head is twisted 180 degrees counterclockwise as the adversary is pulled forward and down.

As the adversary's neck is snapped and he is thrown to the ground, the night fighter executes a stomping kick to the head.

After initial contact is made with the adversary, the night fighter reaches forward and grabs the adversary's shoulders.

The adversary is then spun in the counterclockwise direction so that he is facing the opposite direction. This technique also serves to confuse and disorient the opponent.

The night fighter executes a low-level stomping kick to the rear of the knee as the adversary is pulled backward.

As the adversary hits the ground, the night fighter lifts the elbow high and executes a powerful downward elbow strike to the bridge of the nose.

CLOSE-RANGE DEFENSIVE NIGHT-FIGHTING TECHNIQUES

As with the offensive close-range techniques, the night fighter must control his adversary's motion and momentum. Again, these techniques work very well when used in conjunction with close-range offensive tactics.

The adversary has made contact with the night fighter and grabs him with both hands in a choke hold. The night fighter quickly executes a thrusting eye poke with one hand while the other hand applies a pinch to the inner armpit.

The adversary releases the grip because of the pain to the eyes and the sensitive armpit. At the same time, the night fighter drops and grabs the adversary's ankles.

The adversary is quickly pulled off his feet and falls on his back as the night fighter executes a stomp kick to the groin while holding his legs apart.

The adversary has made contact with the night fighter and maneuvered him into a rear one-arm choke hold. The night fighter bites the sensitive area on the inside of the arm and, at the same time, executes an elbow strike to the solar plexus.

As the adversary releases the choke hold, the night fighter grabs his hair and turns him sideways.

The night fighter then quickly slams the adversary's head into his knee which is quickly brought upward.

S·H·A·D·O·W·S OF DARKNESS

Suddenly — in the dark of the night — you are accosted from behind and wrestled to the ground. Along with the element of surprise, your attacker has the shadows of darkness as his ally. But *you* can use the darkness as well, gaining the upper hand and defeating your opponent once you have mastered the art of night fighting.

Standard fighting techniques and strategies may not work when used in dark surroundings. Regardless of your fighting style, modifications must be made to make your moves crippling and deadly. *Shadows of Darkness: Secrets of the Night Fighter* is based on hundreds of training sessions the author – a 6th degree black belt in Shorin-ryu karate — conducted in complete darkness or with the use of a blindfold. With a partner, you can learn to mov unseen through darkness, visualize dark areas as the would appear in the light, use surface textures to your bes advantage, and put offensive and defensive tactics int action to confuse and overwhelm the enemy.

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